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FLORODORA

A MUSICAL COMEDY

Book by

OWEN HALL

Lyrics by

E. Boyd-Jones and Paul Rubens.

Music by

LESLIE STUART.

VOCAL SCORE. PRICE $2.00

New York

T. B. HARMS & CO.,

18 EAST 22ND ST.

LONDON

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FLORODORA

BOOK BY OWEN HALL

LYRICS BY ERNEST BOYD-JONES AND PAUL RUBENS

MUSIC BY LESLIE STUART

CHARACTERS

CYRUS W. GILFAIN	*(Proprietor of the Island and the Perfume of Florodora)*	MR. R. E. GRAHAM
CAPTAIN ARTHUR DONEGAL	*(Fourth Royal Life Guards, Lady Holyrood's brother)*	MR. CYRIL SCOTT
FRANK ABERCOED	*(Manager for Mr. Gilfain of the Island of Florodora)*	MR. SYDNEY DEANE
LEANDRO	*(Overseer of farms)*	MR. NACE BONVILLE
TENNYSON SIMS	*(Gilfain's clerks)*	MR. T. E. WHITBREAD
ERNEST PYM		MR. LEWIS HOOPER
MAX AEPTELBAUM		MR. EDWARD GORE
REGINALD LANGDALE		MR. JAS. A. KIERNAN
PAUL CROGAN		MR. THOS. A. KIERNAN
JOHN SCOTT		MR. JOSEPH S. COLT
WILLIAM	*(A footman)*	MR. LOU ABRAMS
ANTHONY TWEEDLEPUNCH	*(Showman, phrenologist, hypnotist, and palmist)*	MR. W. J. FERGUSON
DOLORES		MISS FANNIE JOHNSTON
VALLEDA	*(Maid to Lady Holyrood)*	MISS GUELMA L. BAKER
INEZ	*(Florodorean Girls, heads of he various Farms)*	MISS GERALDINE BRUCE
JOSE		MISS SADIE LAUER
JUANITA		MISS HELEN LUCAS
VIOLANTE		MISS ALINE POTTER
CALISTA		MISS EMMA THOMPSON
ANGELA GILFAIN		MISS MAY EDOUIN
CONSUELLA	*(Typewriter to Gilfain)*	MISS ELAINE VAN SELOVER
DAISY CHAIN		MISS MARGARET WALKER
MAMIE ROWE		MISS SUSAN DRAKE
LUCY LING		MISS MARIE L. WILSON
CYNTHIA BELMONT		MISS MARJORIE RELYEA
LOTTIE CHALMERS		MISS AGNES WAYBURN
CLARE FITZCLARENCE		MISS VAUGN TEXMITH
LADY HOLYROOD		EDNA WALLACE-HOPPER

Florodorean Farmers, Laborers, Flower Girls, Welsh Peasants, Etc.

ACT I.—*The Island of Florodora in the Philippines*

ACT II.—SCENE 1—*Abercoed Castle, Wales*

SCENE 2—*Grand Ball-room in the Castle*

MUSICAL DIRECTOR, ARTHUR WELD

PRODUCTION BY LEWIS HOOPER, of The Lyric Theatre, London

FLORODORA

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FLORODORA.

A Musical Comedy.

Lyrics by
ERNEST BOYD JONES and PAUL RUBENS.

Book by
OWEN HALL.

Music by
LESLIE STUART.

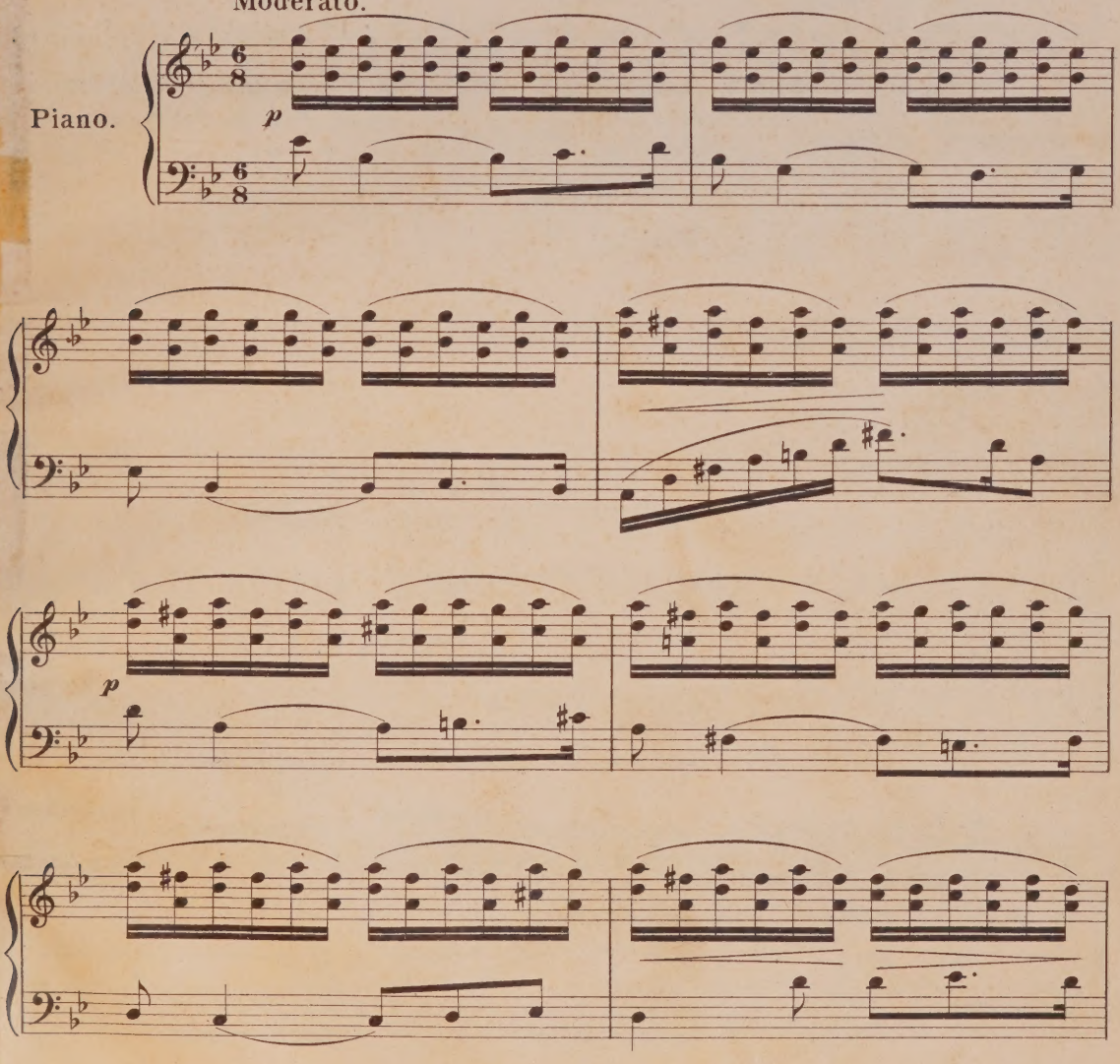
OPENING CHORUS.

"FLOWERS A-BLOOMING SO GAY."
(Words by E. BOYD JONES.)

No 1.

Moderato.

Piano.



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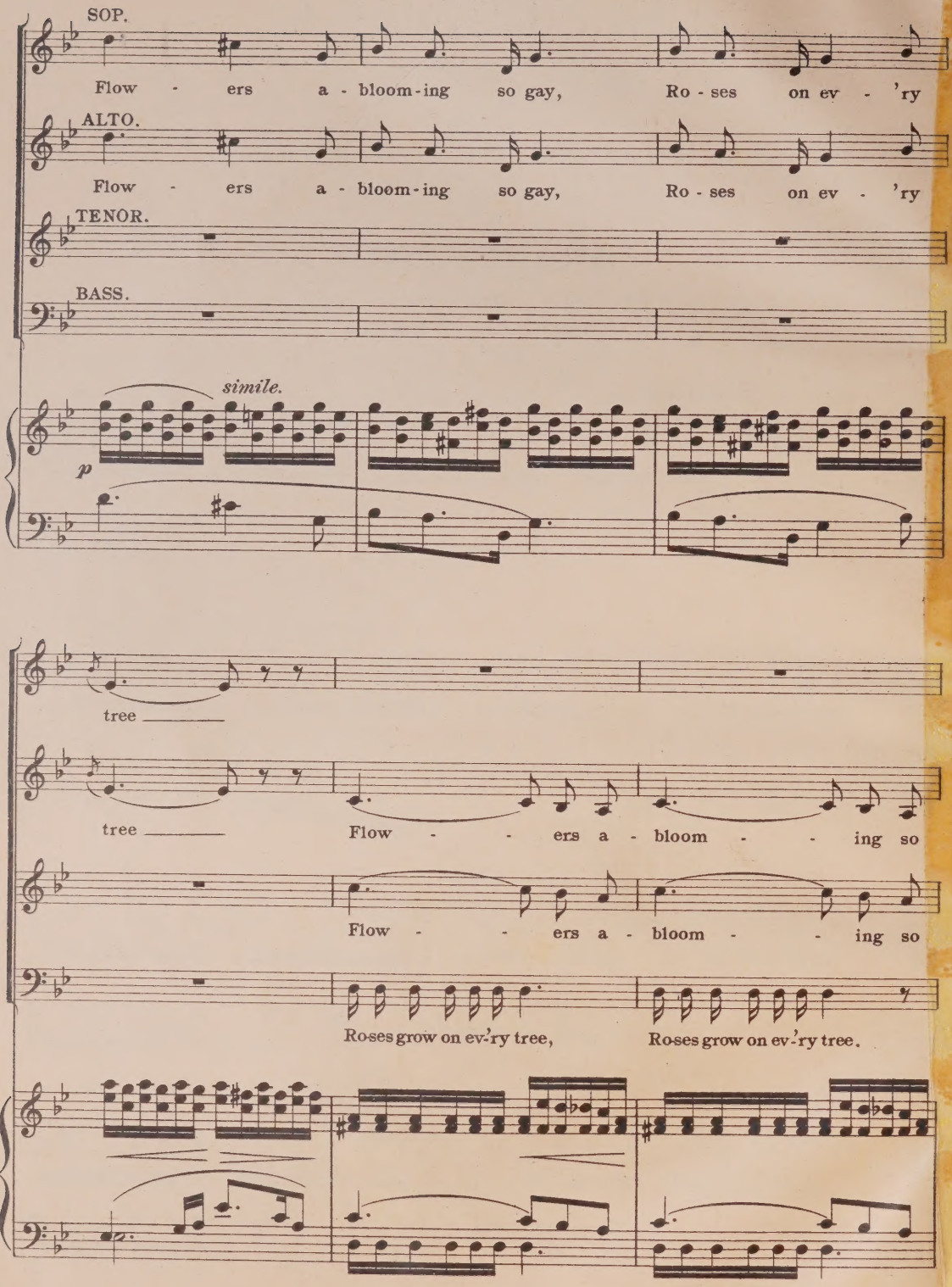
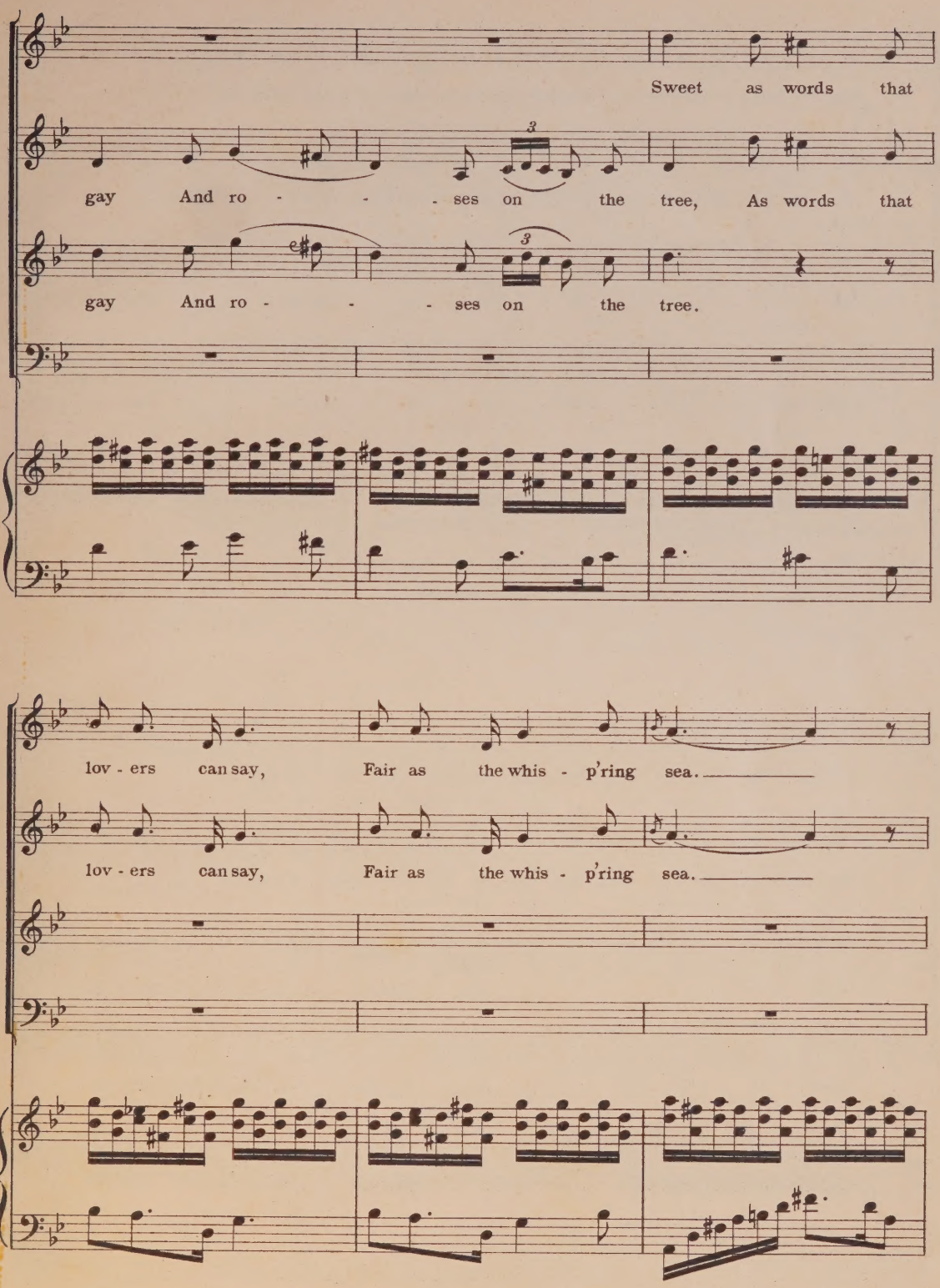
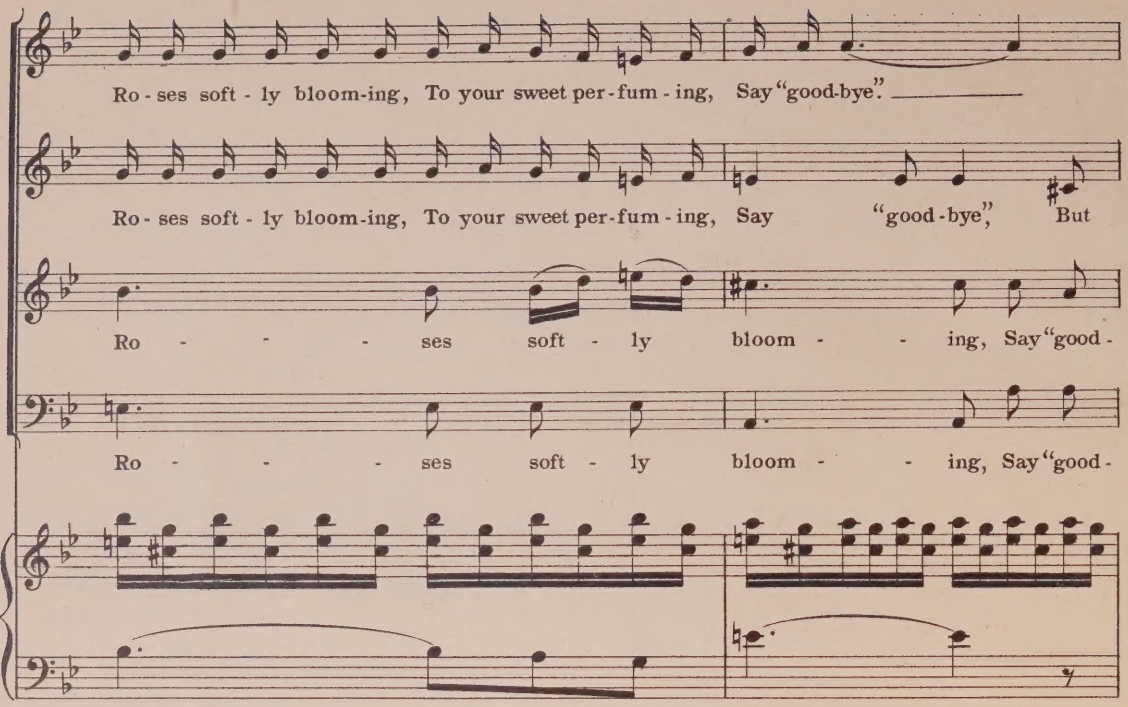
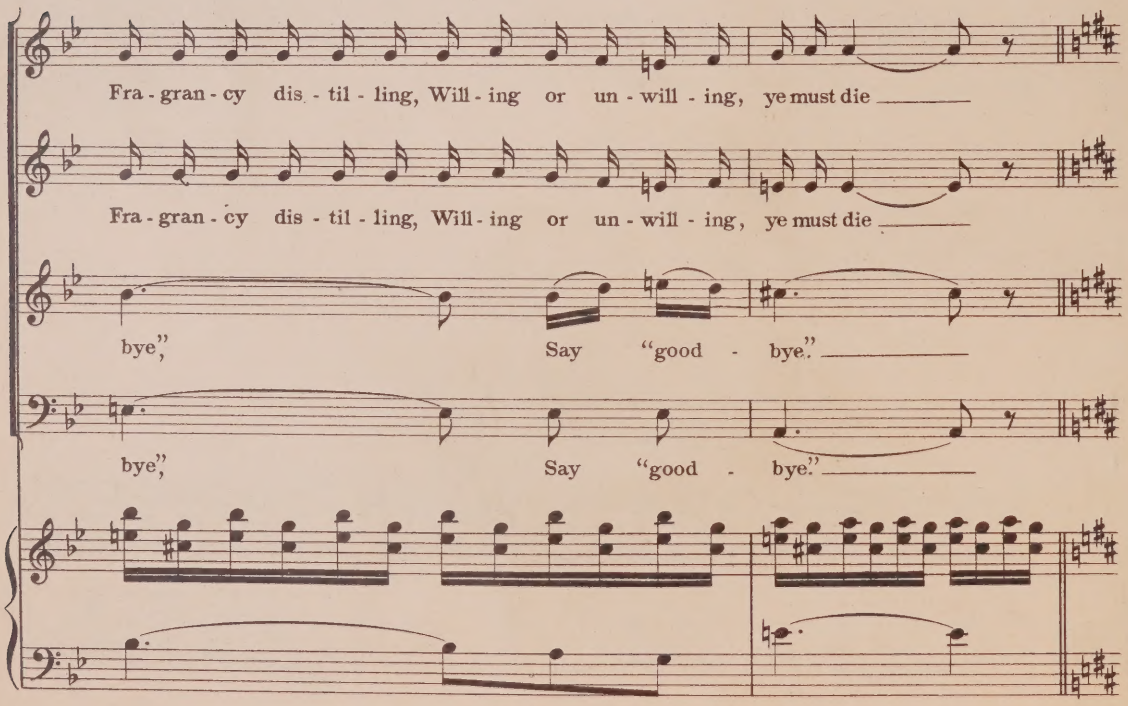
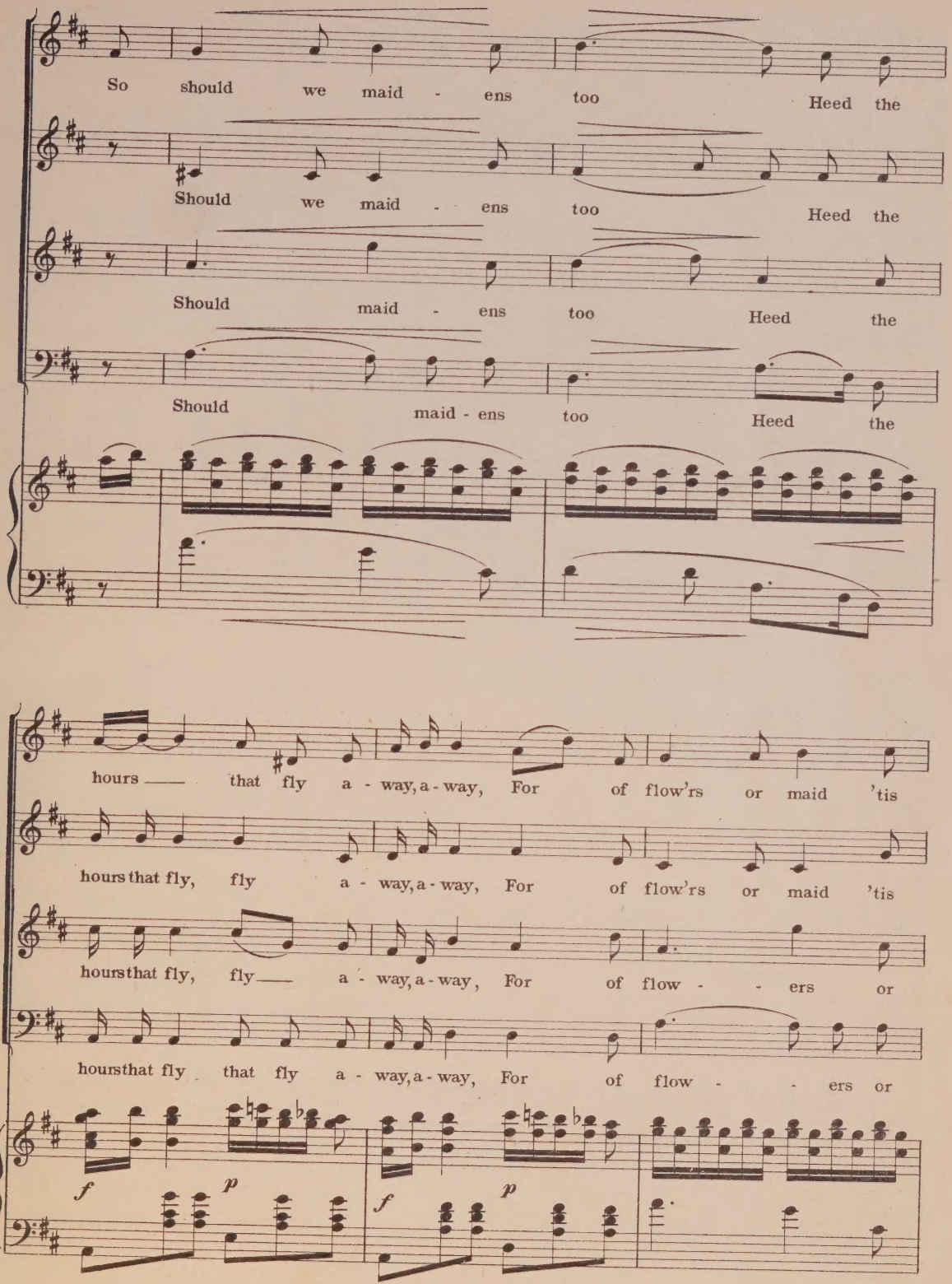
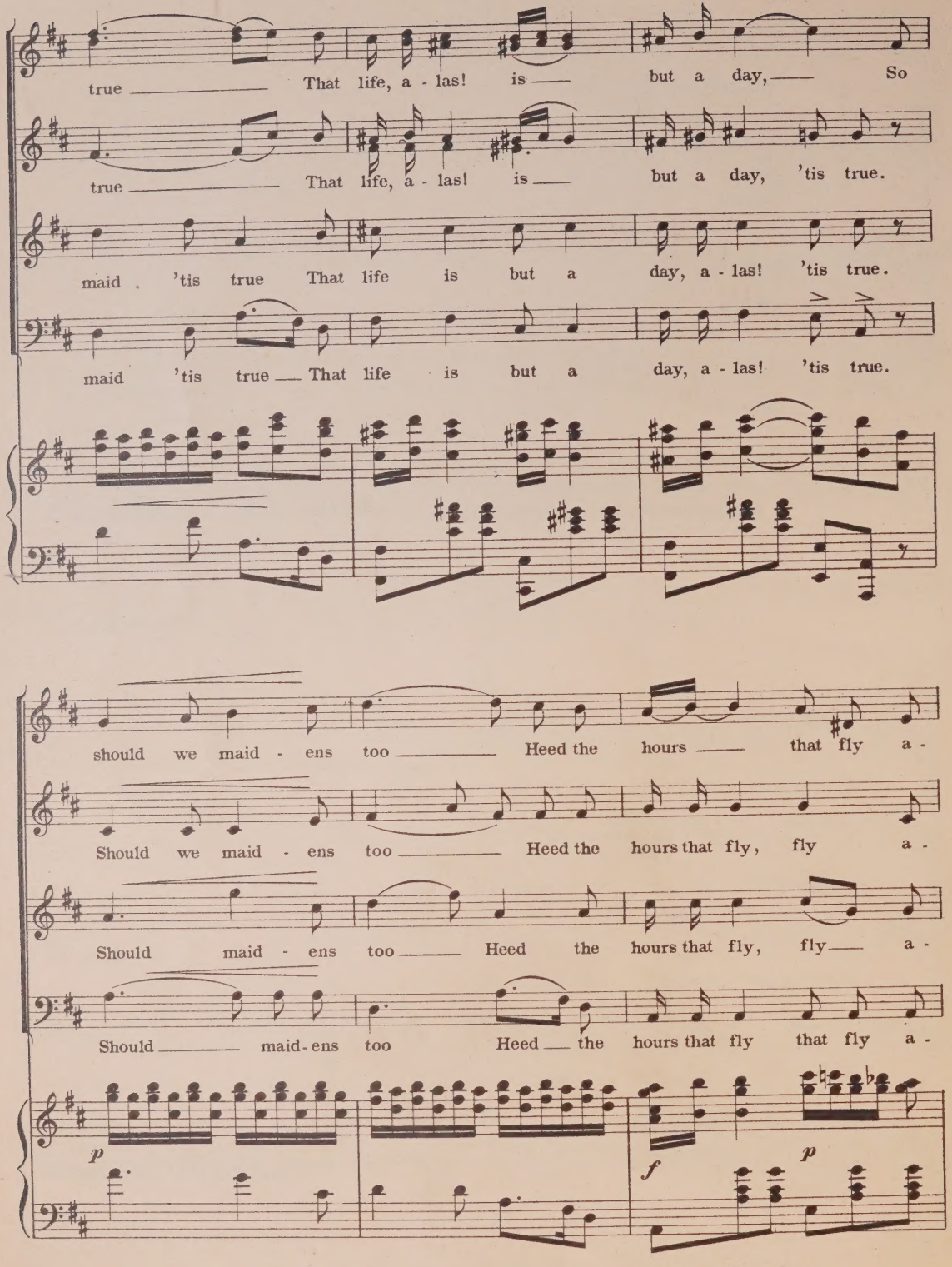

SOP.
Flow - ers a - bloom-ing so gay, Ro - ses on ev - 'ry
ALTO.
Flow - ers a - bloom-ing so gay, Ro - ses on ev - 'ry
TENOR.
BASS.
simile.
p
tree
tree
Flow - - ers a - bloom - - ing so
Flow - - ers a - bloom - - ing so
Roses grow on ev-'ry tree, Roses grow on ev-'ry tree.

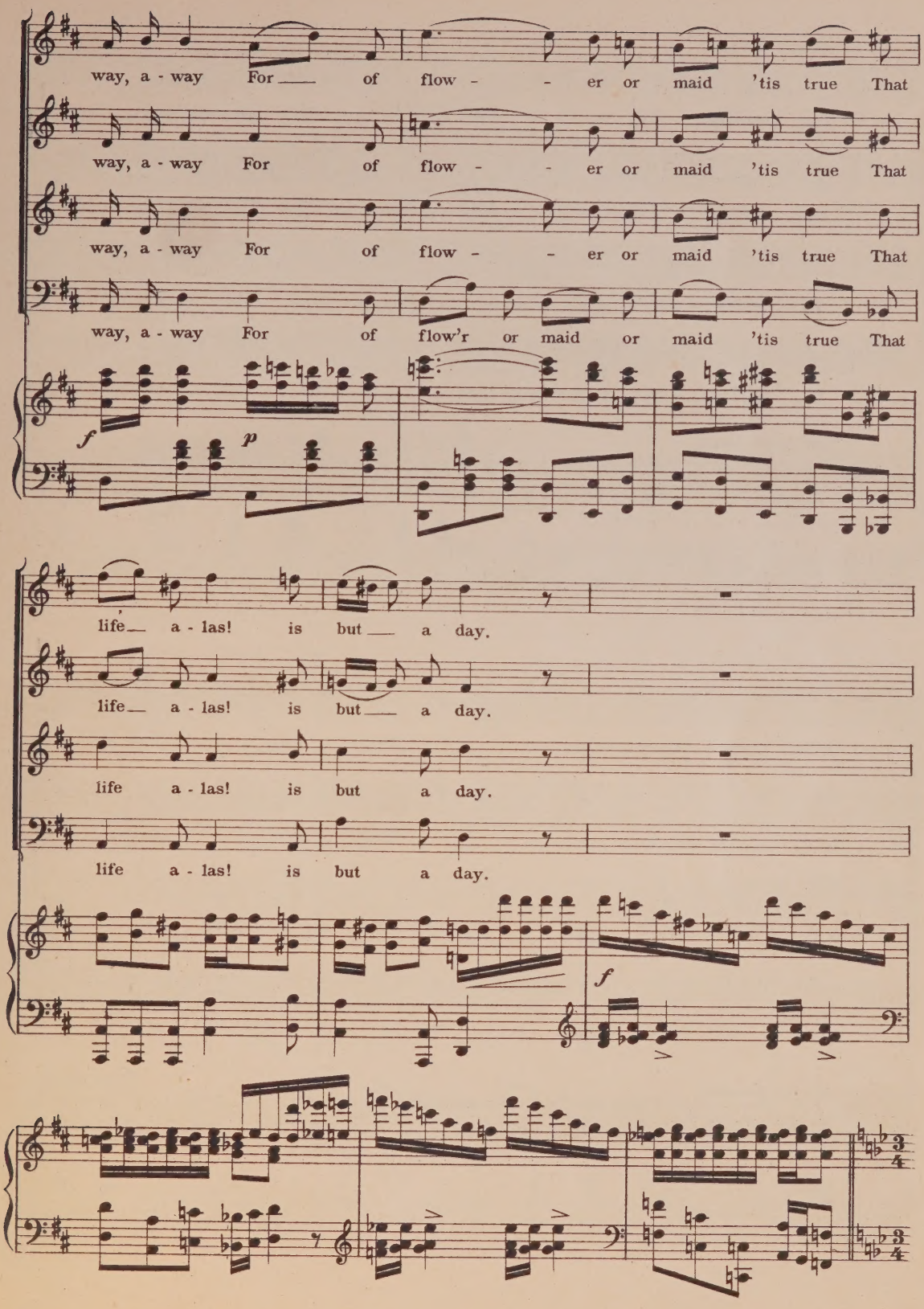

Sweet as words that
gay And ro - - - ses on the tree, As words that
gay And ro - - - ses on the tree.
lov - ers can say, Fair as the whis - p'ring sea.
lov - ers can say, Fair as the whis - p'ring sea.

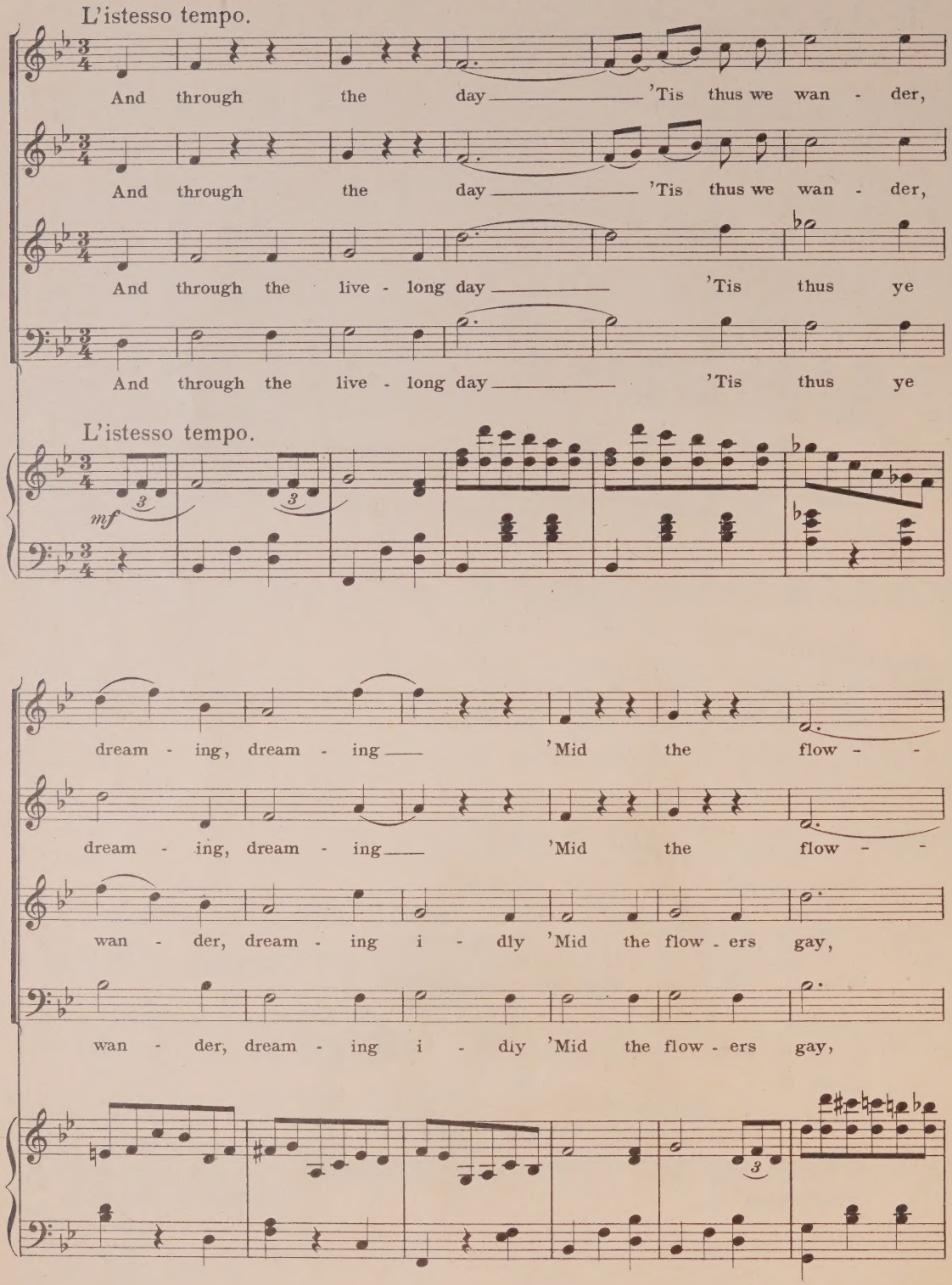

Ro - ses soft - ly bloom-ing, To your sweet per-fum - ing, Say "good-bye."
Ro - ses soft - ly bloom-ing, To your sweet per-fum - ing, Say "good-bye," But
Ro - - - - ses soft - ly bloom - - ing, Say "good -
Ro - - - - ses soft - ly bloom - - ing, Say "good -

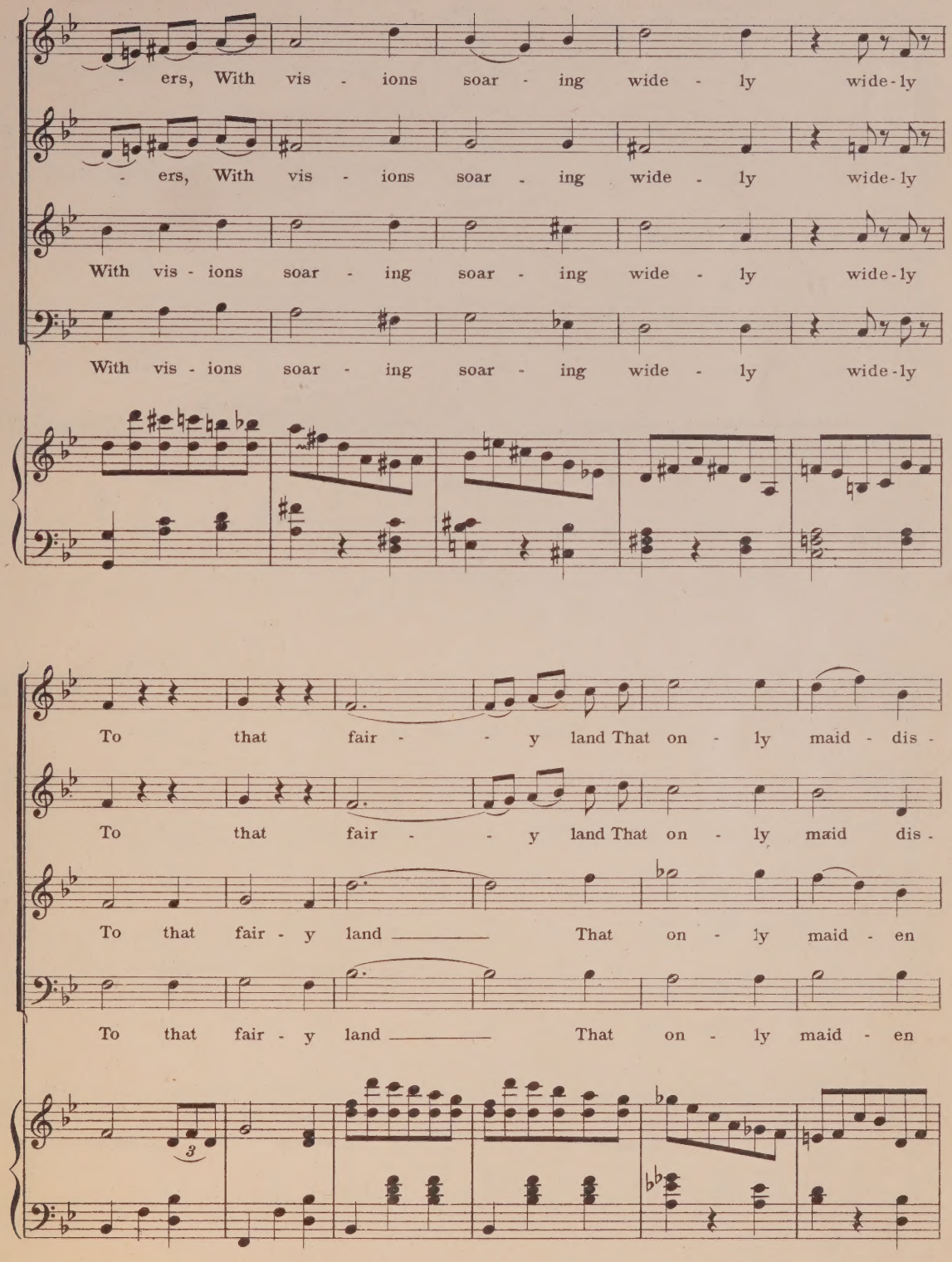

Fra - gran - cy dis - til - ling, Will - ing or un - will - ing, ye must die
Fra - gran - cy dis - til - ling, Will - ing or un - will - ing, ye must die
bye," Say "good - bye."
bye," Say "good - bye."

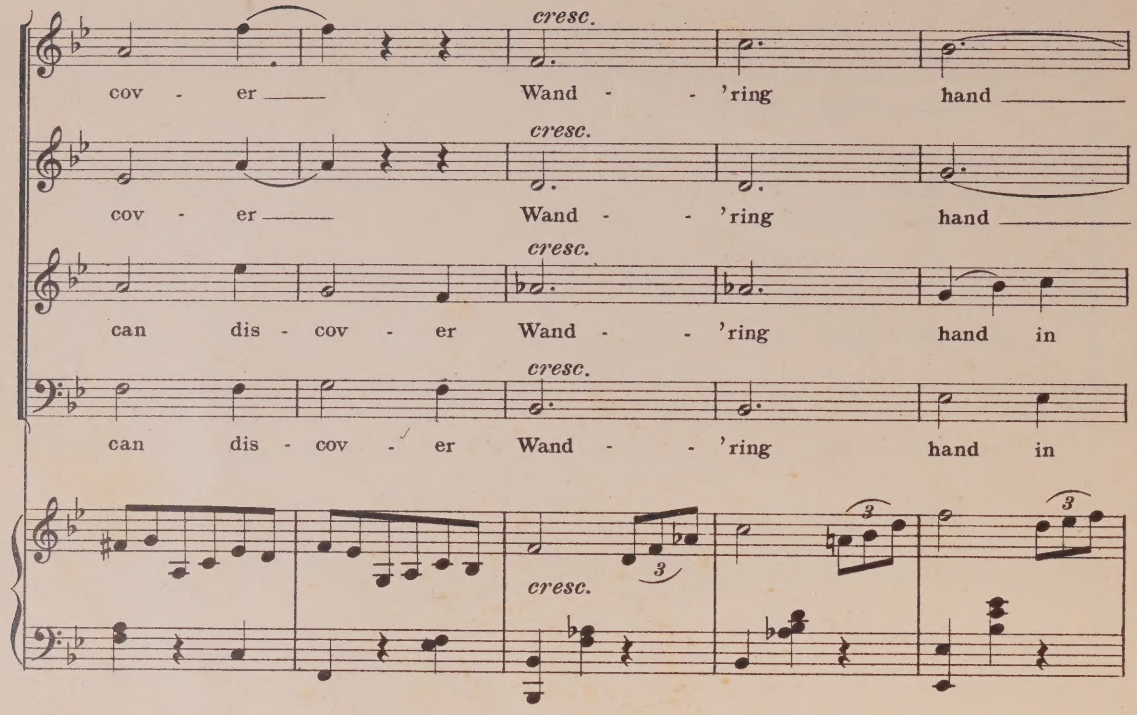

So should we maid - ens too Heed the
Should we maid - ens too Heed the
Should maid - ens too Heed the
Should maid - ens too Heed the
hours that fly a - way, a - way, For of flow'rs or maid 'tis
hours that fly, fly a - way, a - way, For of flow'rs or maid 'tis
hours that fly, fly a - way, a - way, For of flow - ers or
hours that fly that fly a - way, a - way, For of flow - ers or
f p f p

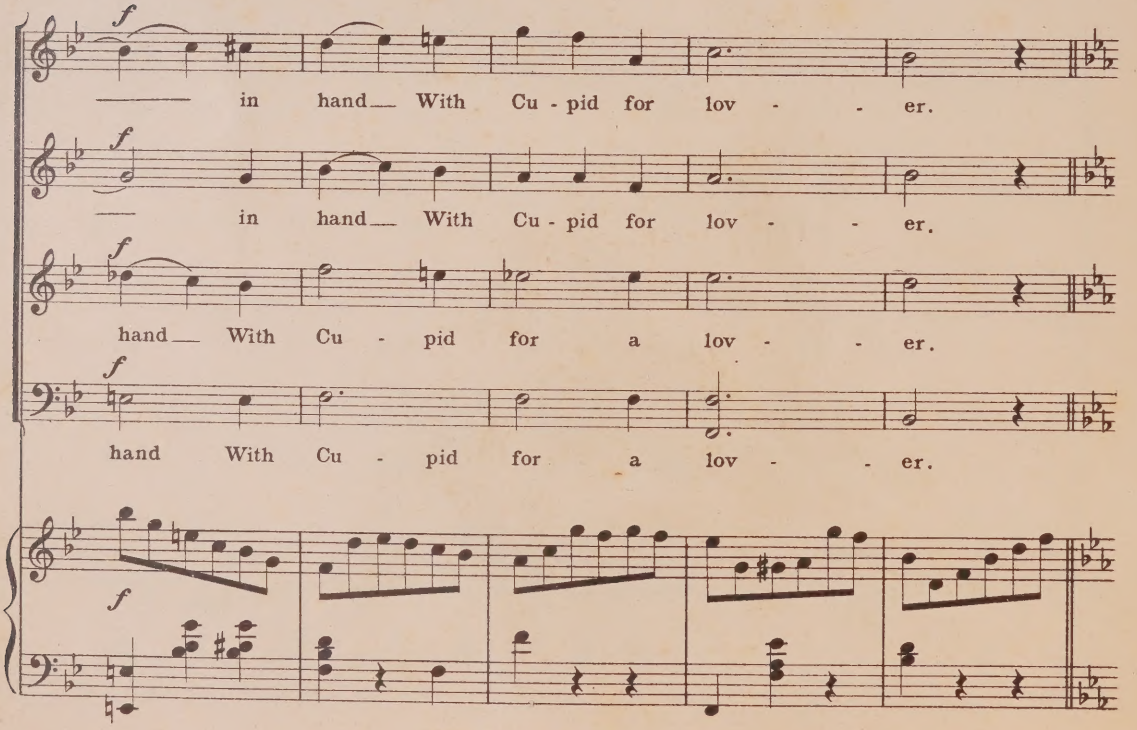

true That life, a - las! is but a day, So
true That life, a - las! is but a day, 'tis true.
maid 'tis true That life is but a day, a - las! 'tis true.
maid 'tis true That life is but a day, a - las! 'tis true.
should we maid - ens too Heed the hours that fly a -
Should we maid - ens too Heed the hours that fly, fly a -
Should maid - ens too Heed the hours that fly, fly a -
Should maid-ens too Heed the hours that fly that fly a -
p
f
p

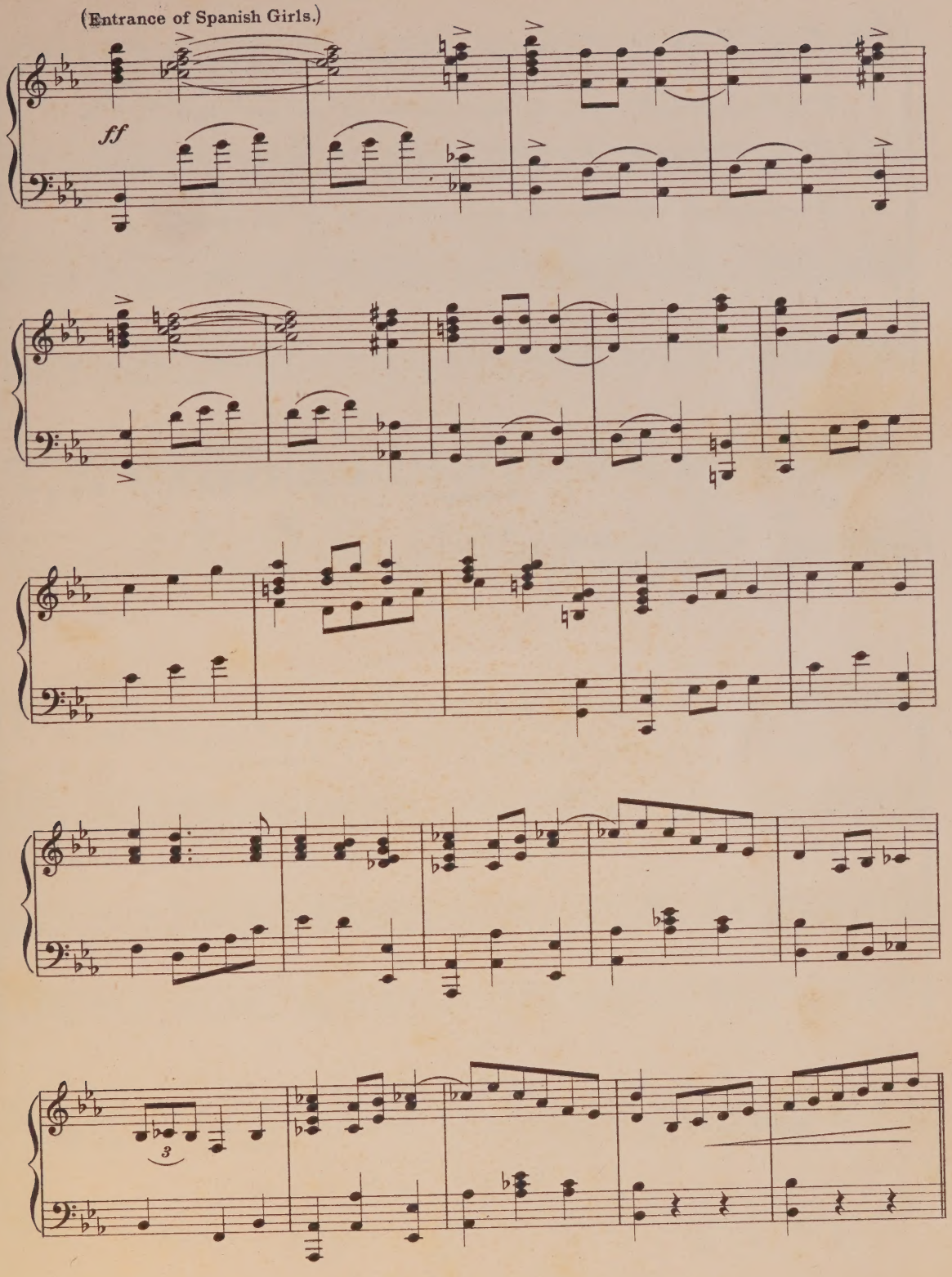

way, a - way For of flow - - er or maid 'tis true That
way, a - way For of flow - - er or maid 'tis true That
way, a - way For of flow - - er or maid 'tis true That
way, a - way For of flow'r or maid or maid 'tis true That
f
p
life a - las! is but a day.
life a - las! is but a day.
life a - las! is but a day.
life a - las! is but a day.
f

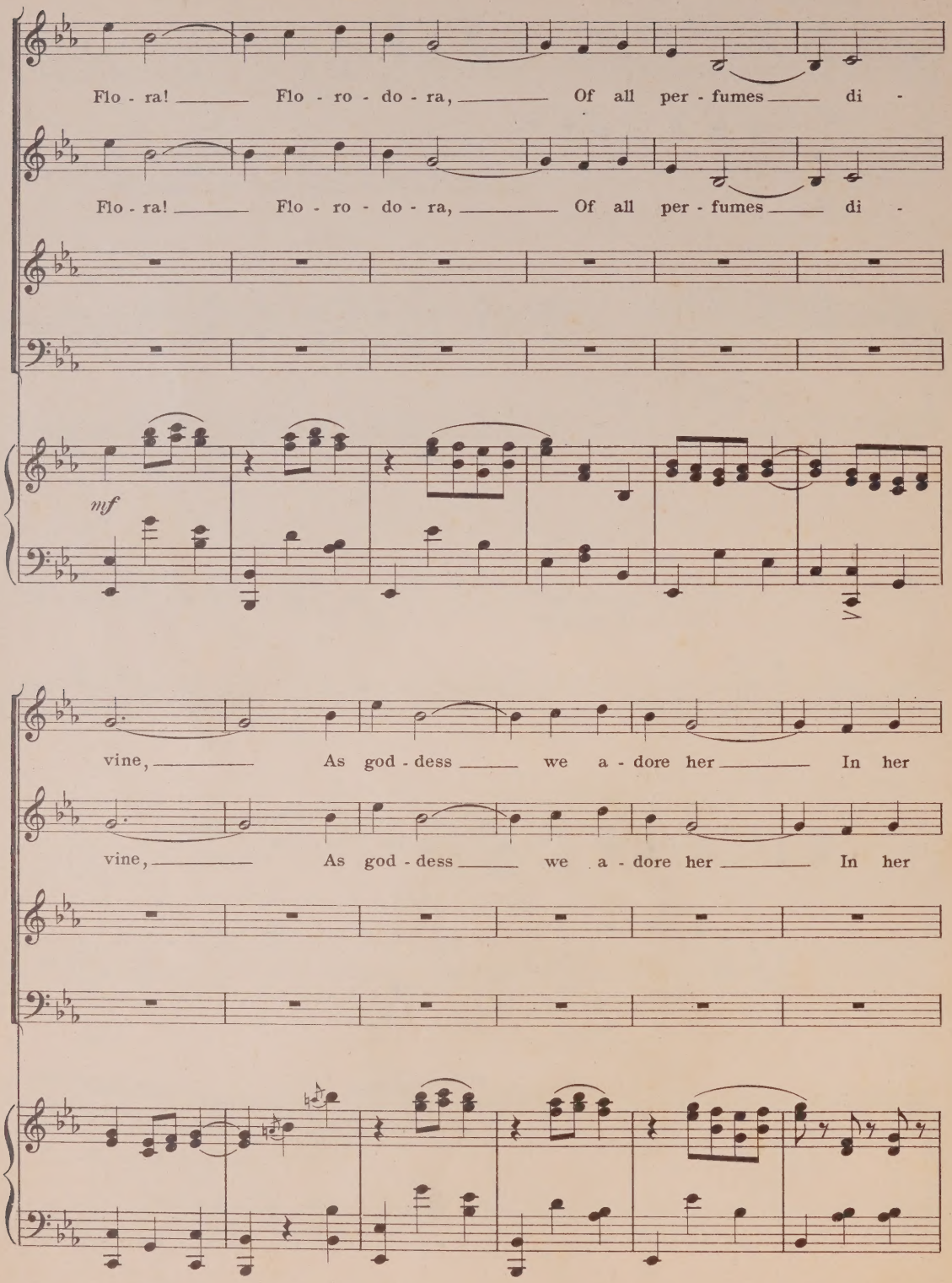

L'istesso tempo.
And through the day 'Tis thus we wan - der,
And through the day 'Tis thus we wan - der,
And through the live - long day 'Tis thus ye
And through the live - long day 'Tis thus ye
L'istesso tempo.
mf
dream - ing, dream - ing 'Mid the flow - -
dream - ing, dream - ing 'Mid the flow - -
wan - der, dream - ing i - dly 'Mid the flow - ers gay,
wan - der, dream - ing i - dly 'Mid the flow - ers gay,

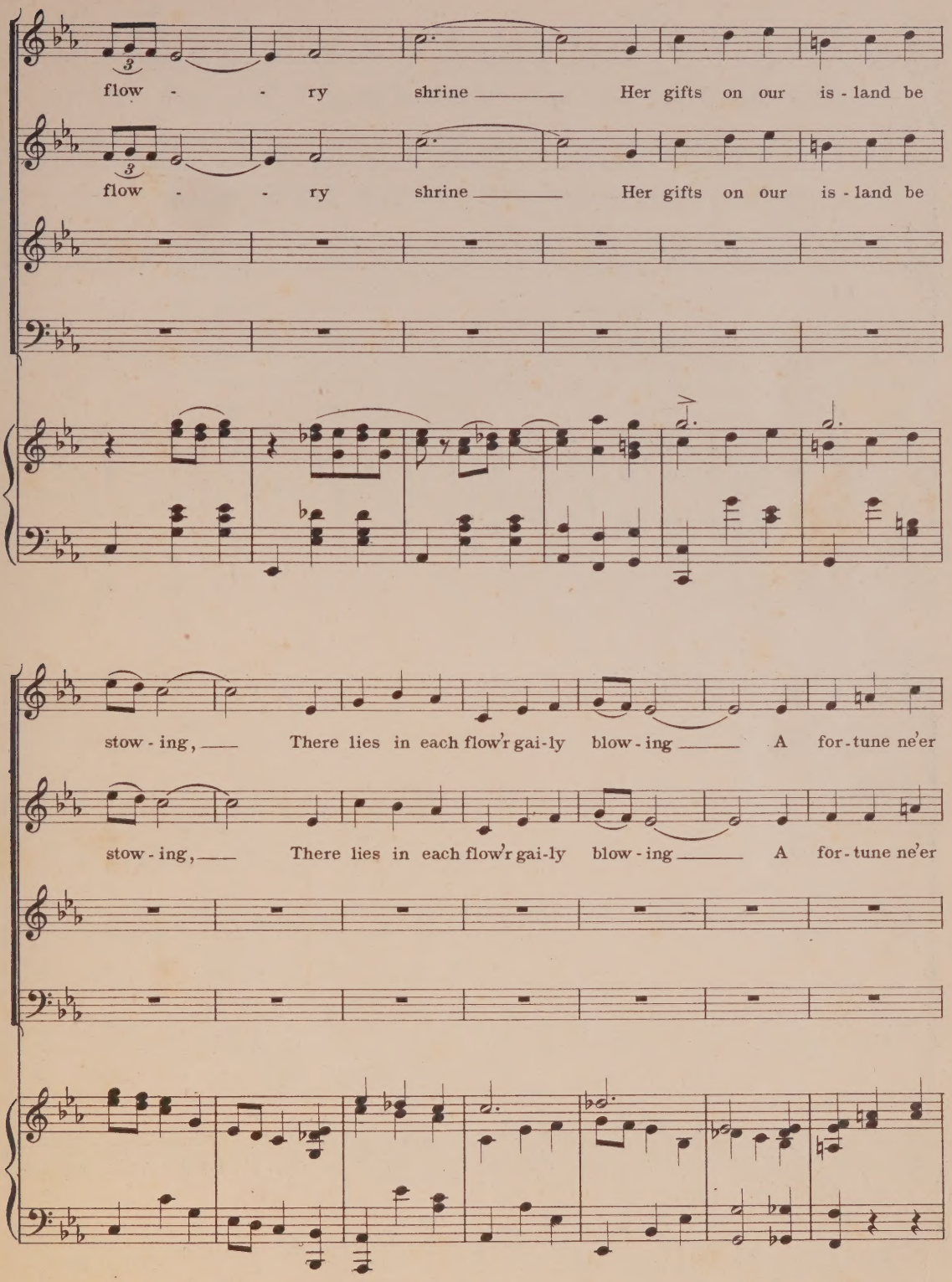

- ers, With vis - ions soar - ing wide - ly wide-ly
- ers, With vis - ions soar - ing wide - ly wide-ly
With vis - ions soar - ing soar - ing wide - ly wide-ly
With vis - ions soar - ing soar - ing wide - ly wide-ly
To that fair - - y land That on - ly maid - dis -
To that fair - - y land That on - ly maid dis -
To that fair - y land ___ That on - ly maid - en
To that fair - y land ___ That on - ly maid - en
3

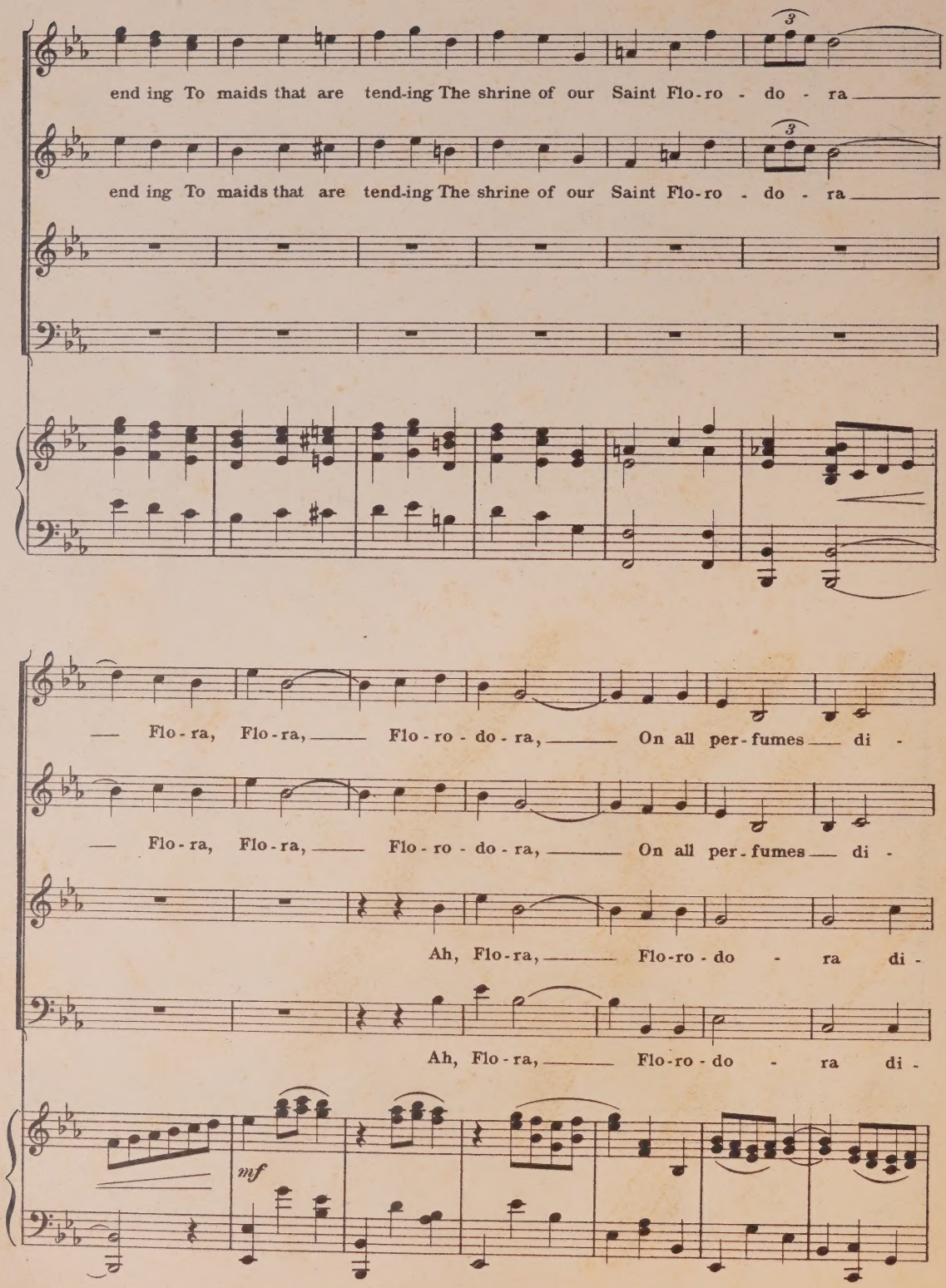

cresc.
cov - er
Wand - - 'ring
hand
cresc.
cov - er
Wand - - 'ring
hand
cresc.
can dis - cov - er
Wand - - 'ring
hand in
cresc.
can dis - cov - er
Wand - - 'ring
hand in
cresc.

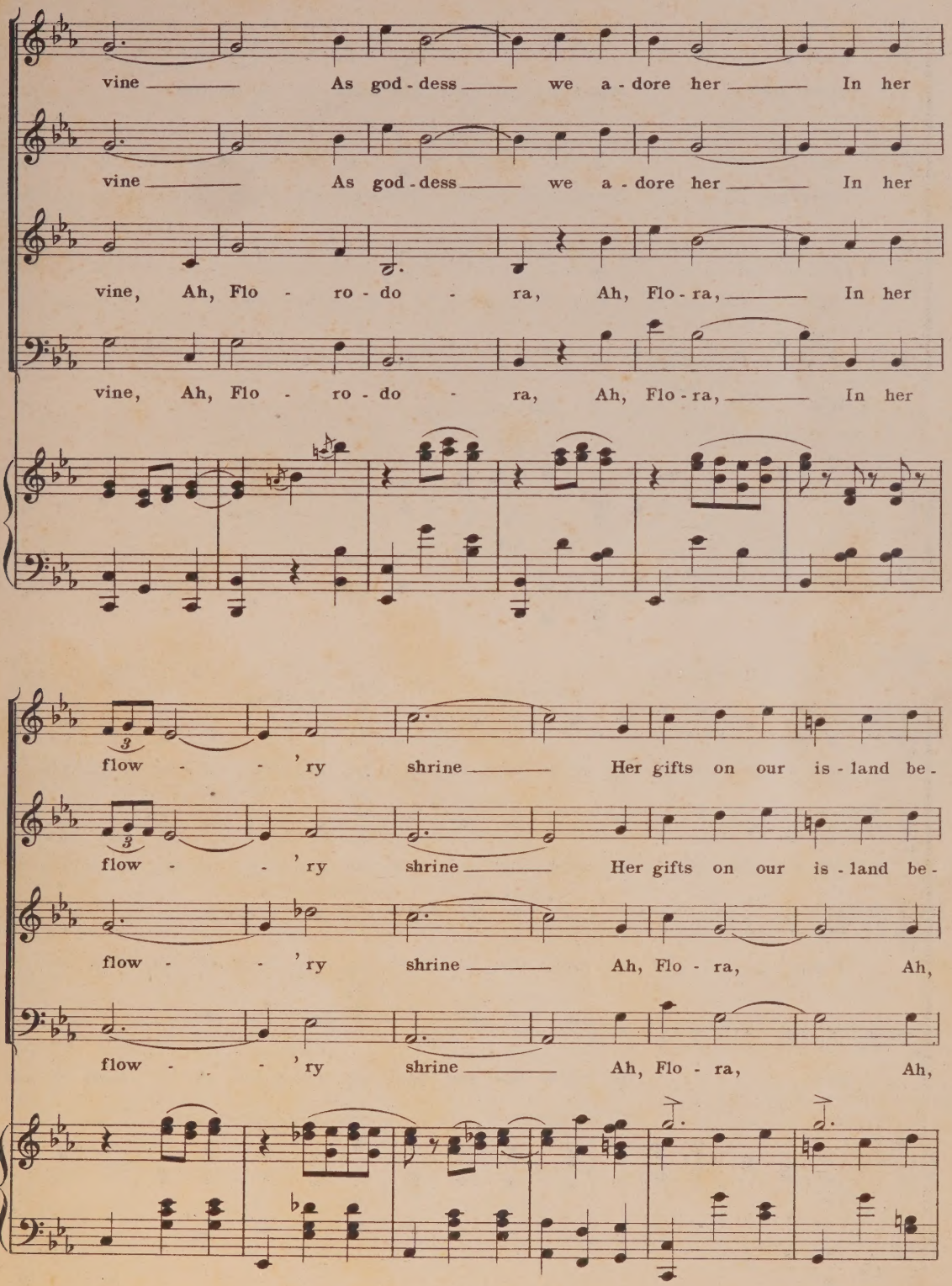

f
in hand With Cu - pid for lov - - er.
f
in hand With Cu - pid for lov - - er.
f
hand With Cu - pid for a lov - - er.
f
hand With Cu - pid for a lov - - er.
f

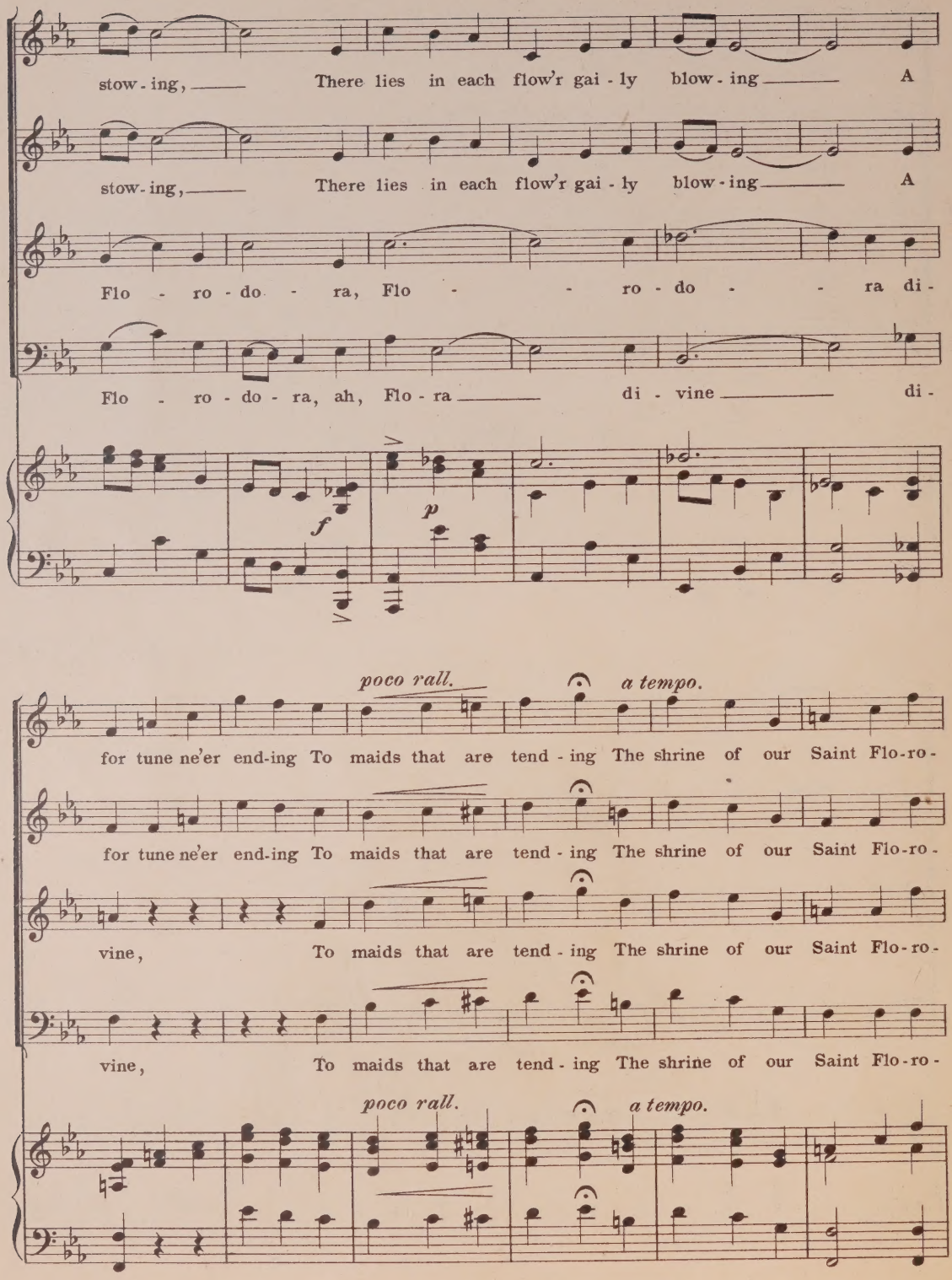

(Entrance of Spanish Girls.)
ff
3

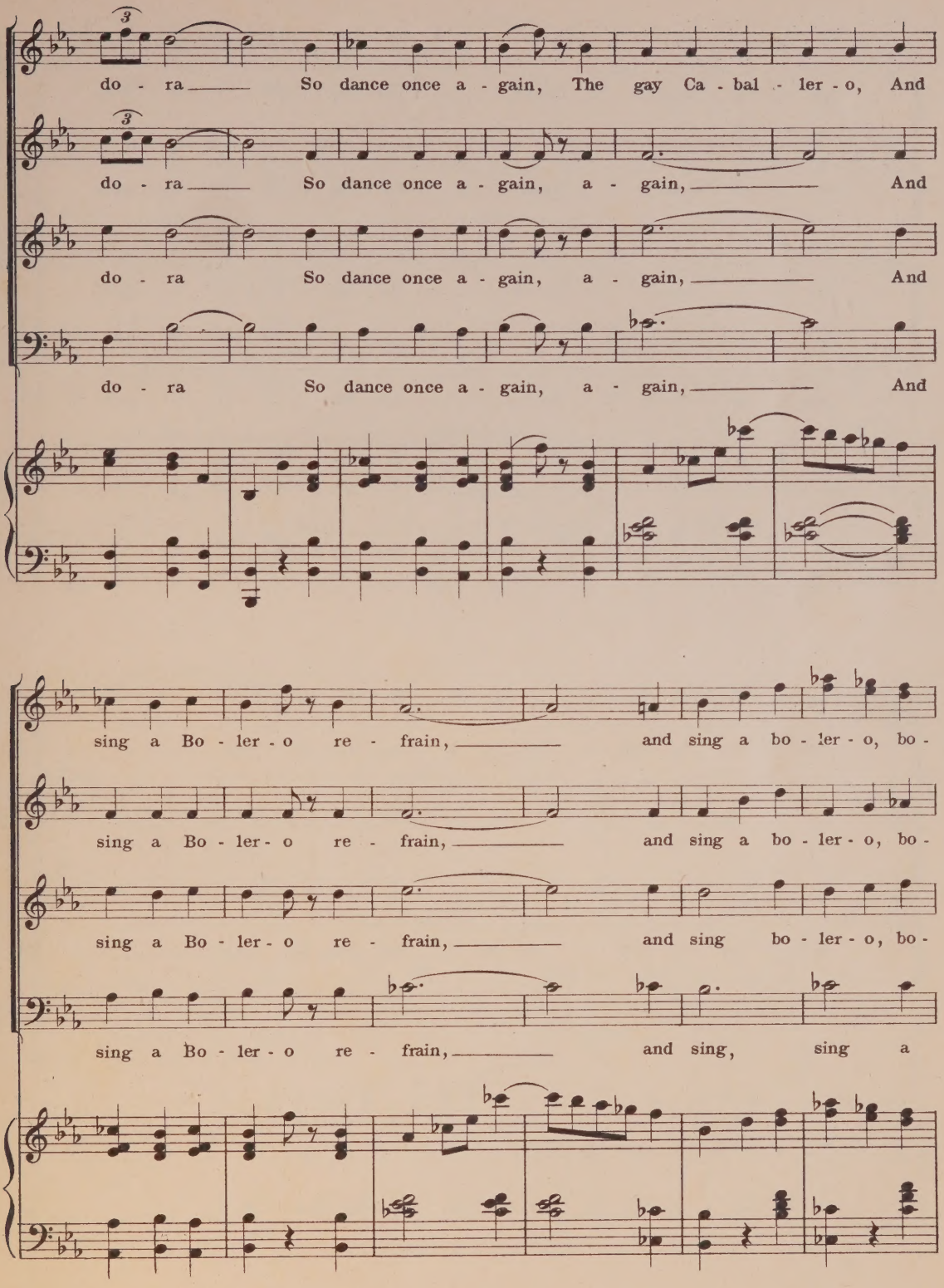

Flo - ra! Flo - ro - do - ra, Of all per - fumes di -
Flo - ra! Flo - ro - do - ra, Of all per - fumes di -
mf
vine, As god - dess we a - dore her In her
vine, As god - dess we a - dore her In her

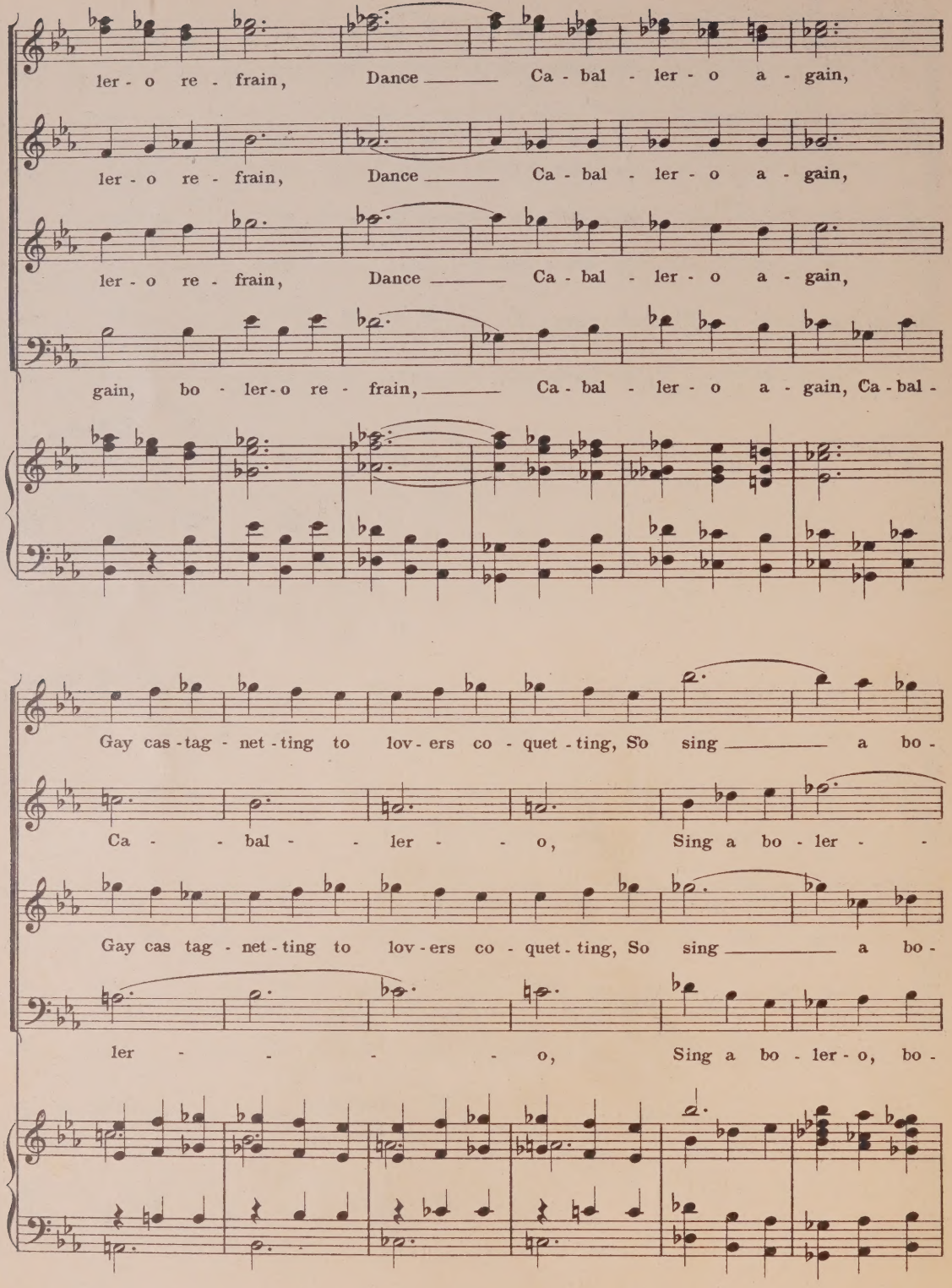

flow - - ry shrine Her gifts on our is - land be
flow - - ry shrine Her gifts on our is - land be
stow - ing, There lies in each flow'r gai-ly blow - ing A for - tune ne'er
stow - ing, There lies in each flow'r gai-ly blow - ing A for - tune ne'er

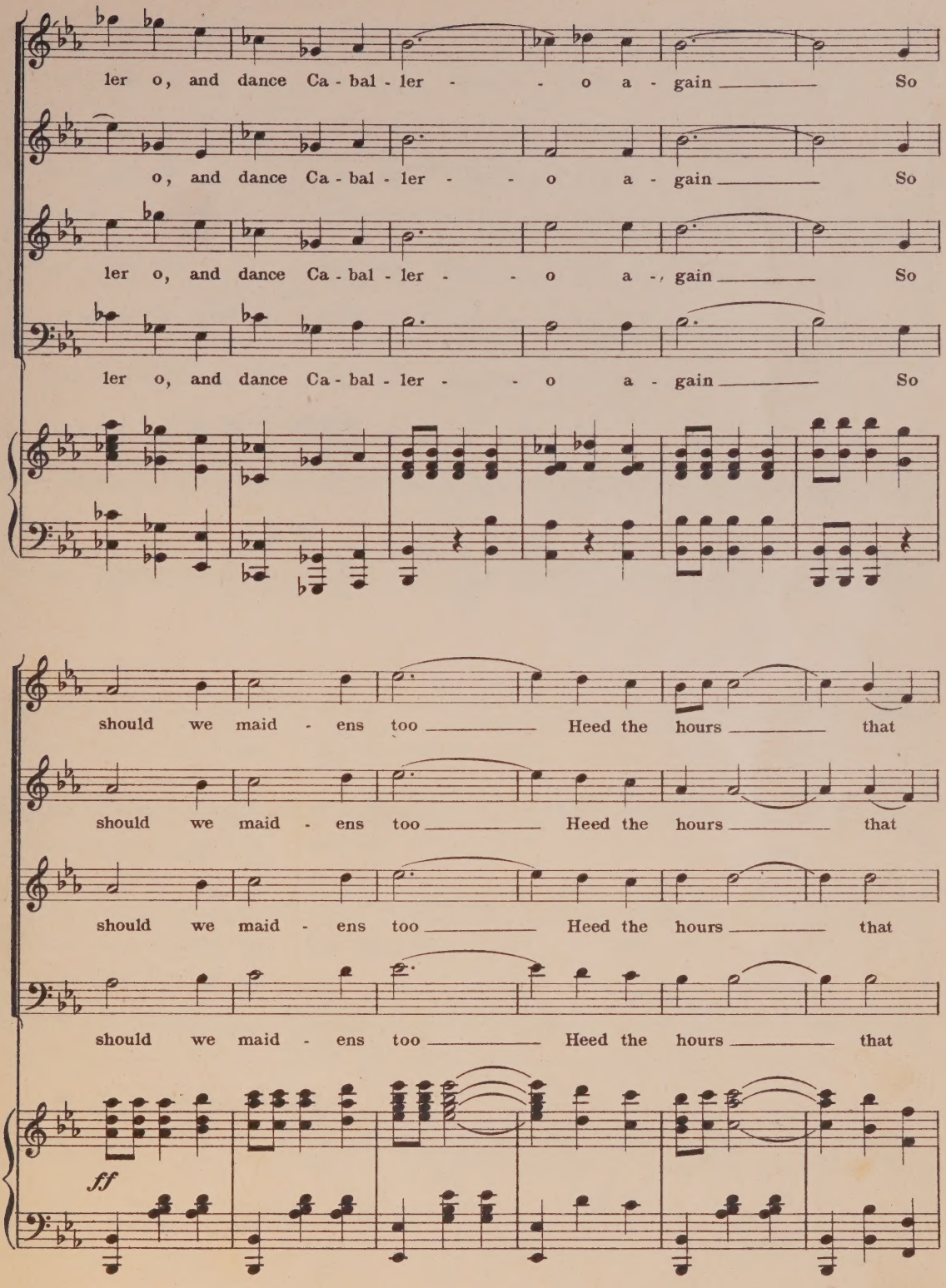

end ing To maids that are tend-ing The shrine of our Saint Flo-ro - do - ra
end ing To maids that are tend-ing The shrine of our Saint Flo-ro - do - ra
Flo-ra, Flo-ra, Flo-ro - do - ra, On all per-fumes di -
Flo-ra, Flo-ra, Flo-ro - do - ra, On all per-fumes di -
Ah, Flo-ra, Flo-ro - do - ra di -
Ah, Flo-ra, Flo-ro - do - ra di -
mf

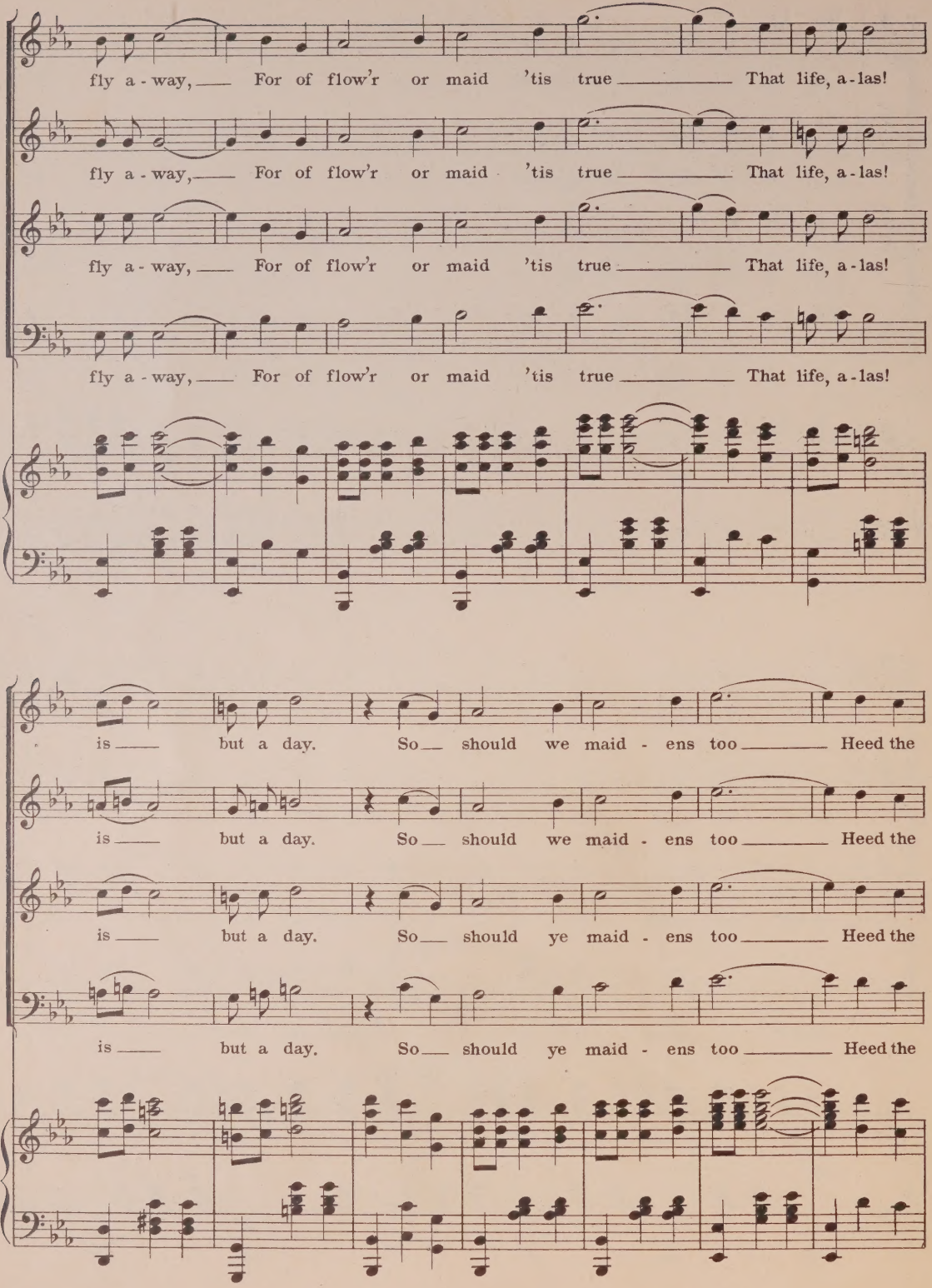

vine As god - dess we a - dore her In her
vine As god - dess we a - dore her In her
vine, Ah, Flo - ro - do - ra, Ah, Flo - ra, In her
vine, Ah, Flo - ro - do - ra, Ah, Flo - ra, In her
flow - - ' ry shrine Her gifts on our is - land be -
flow - - ' ry shrine Her gifts on our is - land be -
flow - - ' ry shrine Ah, Flo - ra, Ah,
flow - - ' ry shrine Ah, Flo - ra, Ah,

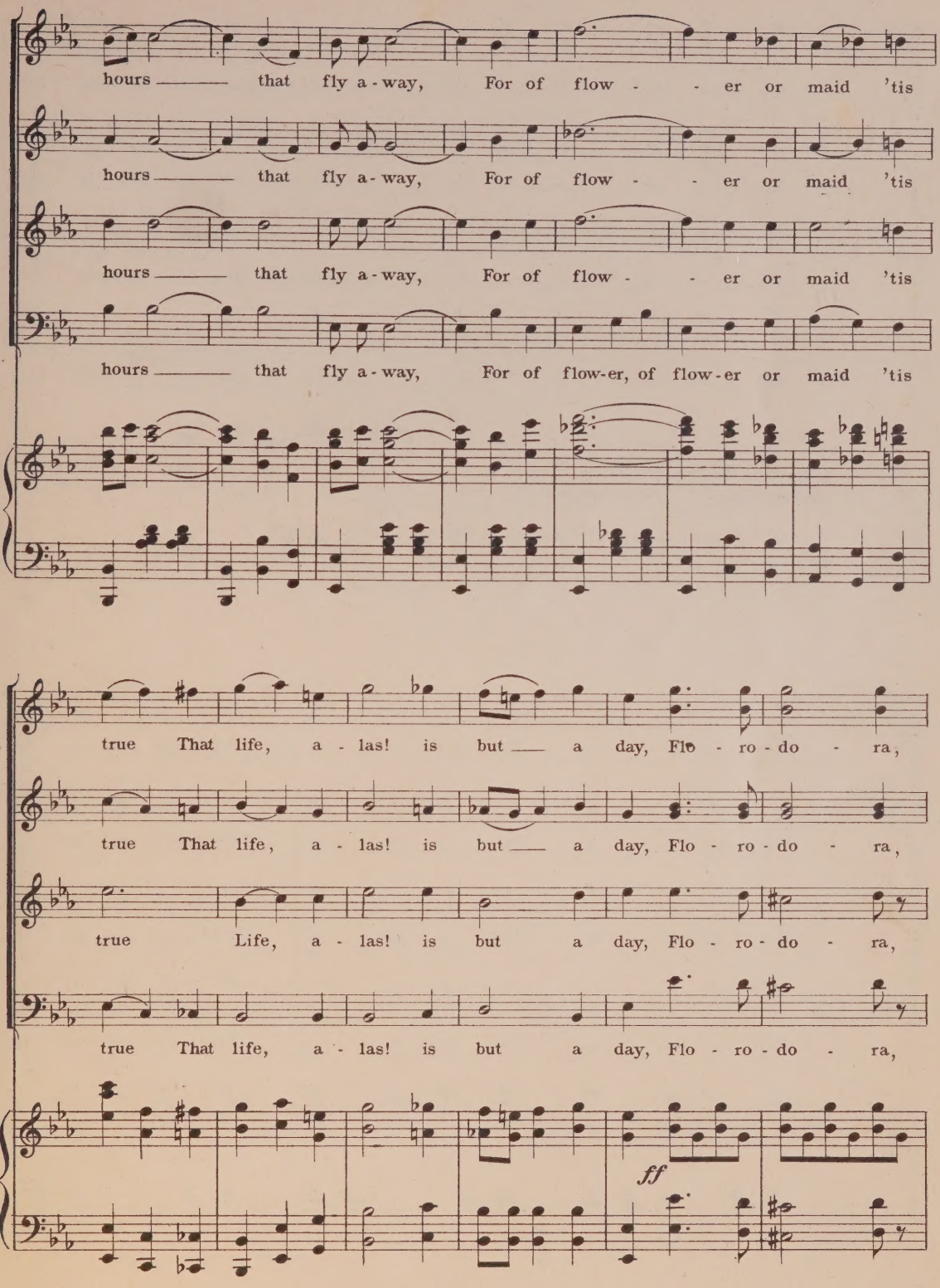

stow - ing, There lies in each flow'r gai - ly blow - ing A
stow - ing, There lies in each flow'r gai - ly blow - ing A
Flo - ro - do - ra, Flo - - ro - do - - ra di -
Flo - ro - do - ra, ah, Flo - ra di - vine di -
f
p
poco rall.
a tempo.
for tune ne'er end-ing To maids that are tend - ing The shrine of our Saint Flo-ro -
for tune ne'er end-ing To maids that are tend - ing The shrine of our Saint Flo-ro -
vine, To maids that are tend - ing The shrine of our Saint Flo-ro -
vine, To maids that are tend - ing The shrine of our Saint Flo-ro -
poco rall.
a tempo.

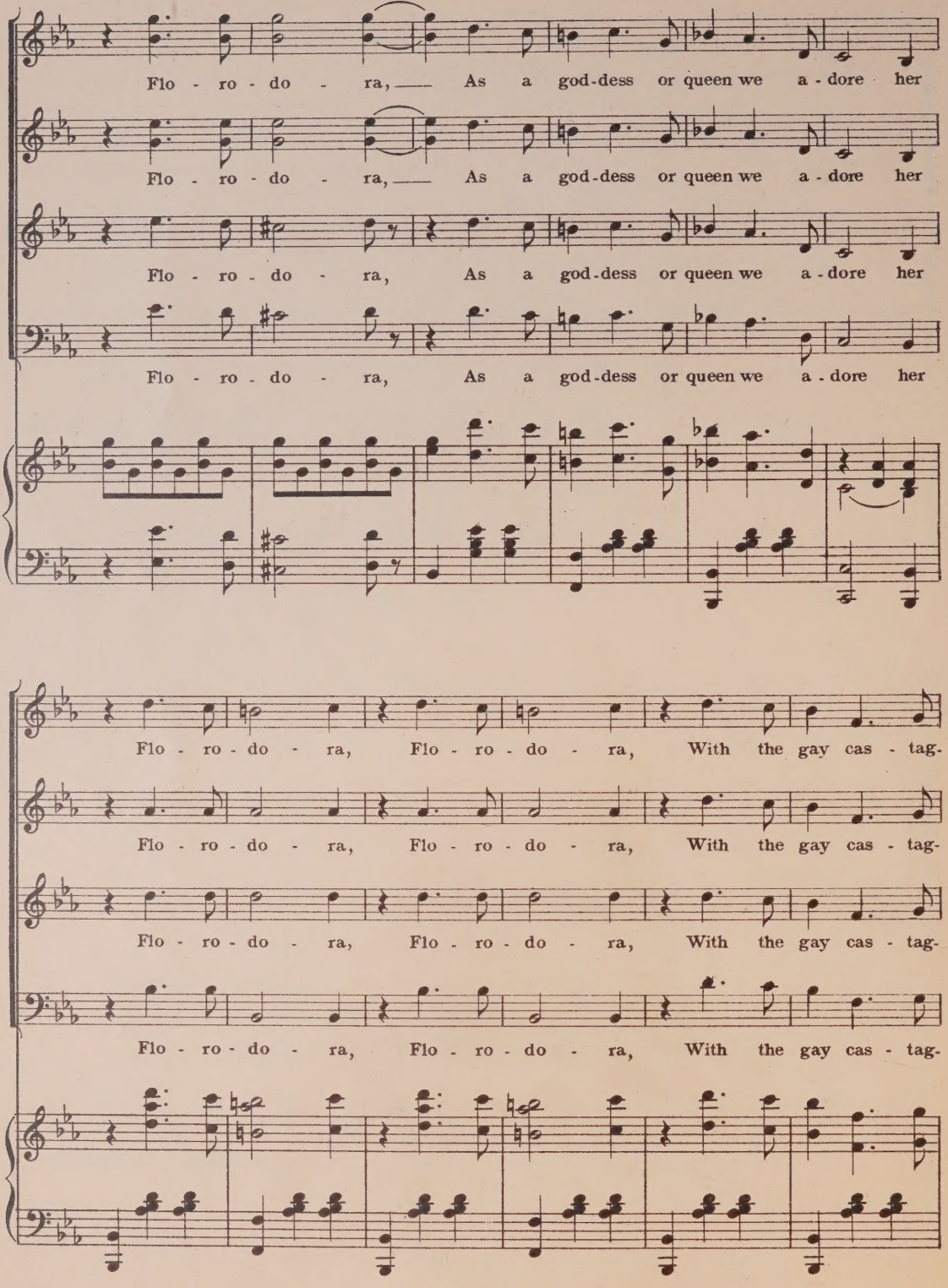

do - ra So dance once a - gain, The gay Ca - bal - ler - o, And
do - ra So dance once a - gain, a - gain, And
do - ra So dance once a - gain, a - gain, And
do - ra So dance once a - gain, a - gain, And
sing a Bo - ler - o re - frain, and sing a bo - ler - o, bo -
sing a Bo - ler - o re - frain, and sing a bo - ler - o, bo -
sing a Bo - ler - o re - frain, and sing bo - ler - o, bo -
sing a Bo - ler - o re - frain, and sing, sing a

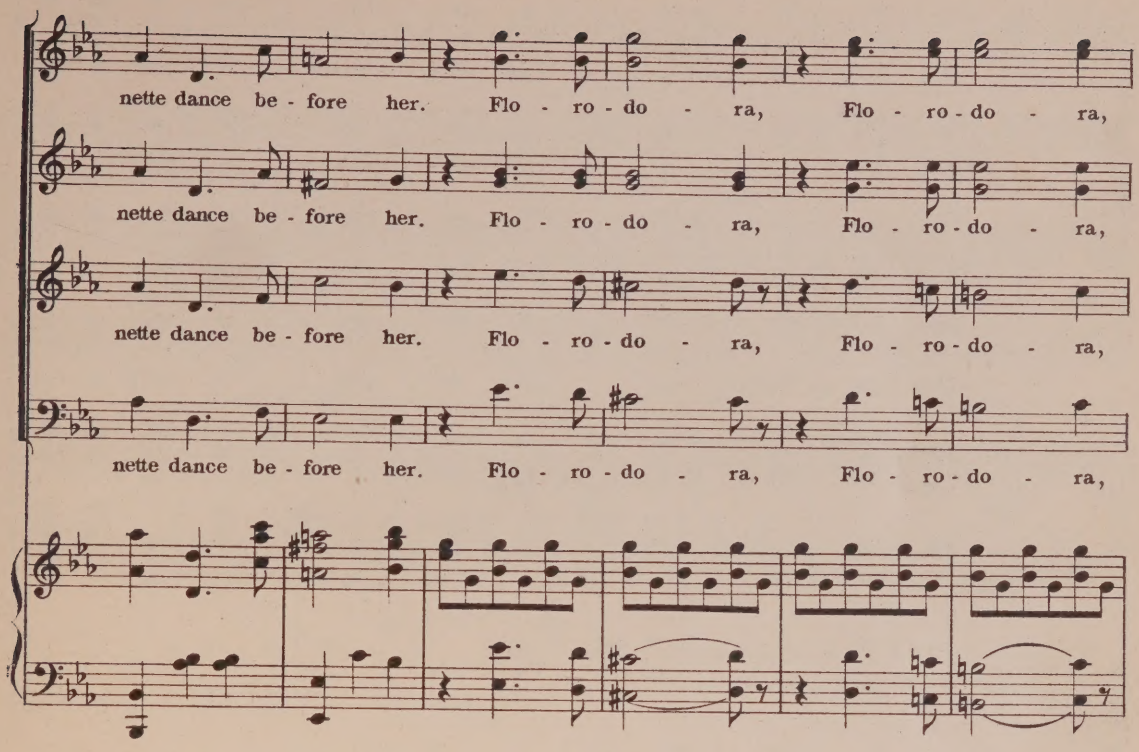

ler - o re - frain, Dance Ca - bal - ler - o a - gain,
ler - o re - frain, Dance Ca - bal - ler - o a - gain,
ler - o re - frain, Dance Ca - bal - ler - o a - gain,
gain, bo - ler - o re - frain, Ca - bal - ler - o a - gain, Ca - bal -
Gay cas - tag - net - ting to lov - ers co - quet - ting, So sing a bo -
Ca - bal - ler - o, Sing a bo - ler -
Gay cas tag - net - ting to lov - ers co - quet - ting, So sing a bo -
ler - o, Sing a bo - ler - o, bo -

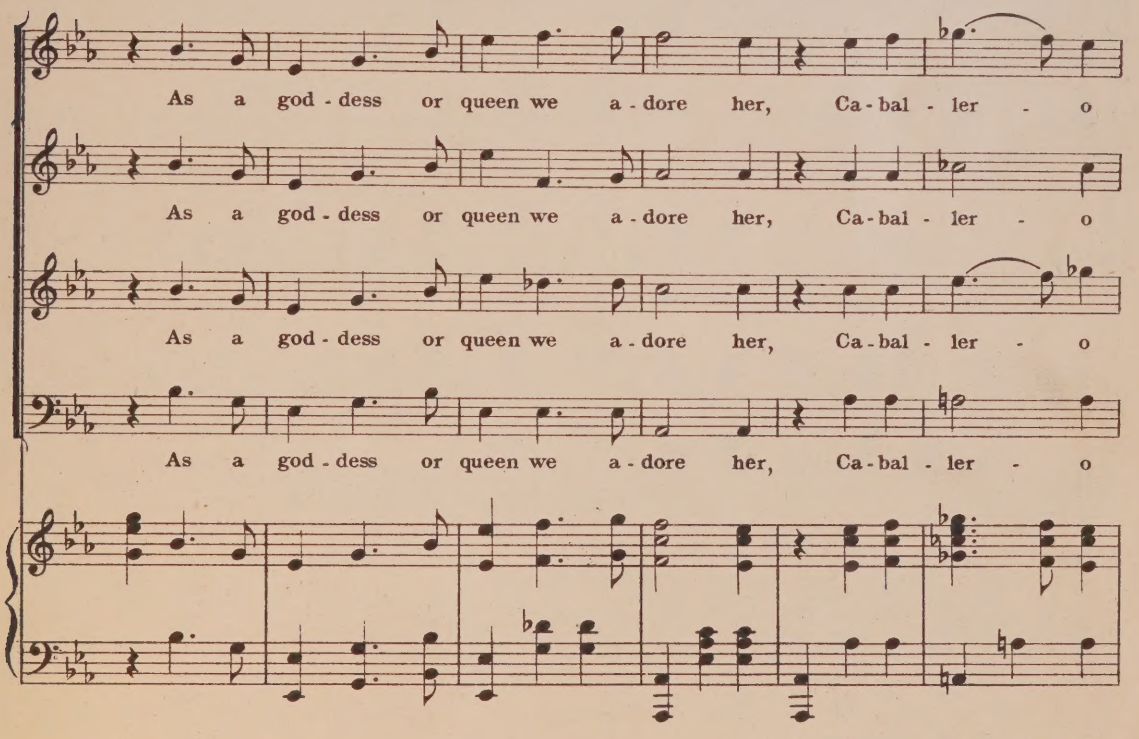

ler o, and dance Ca - bal - ler - - o a - gain So
o, and dance Ca - bal - ler - - o a - gain So
ler o, and dance Ca - bal - ler - - o a - gain So
ler o, and dance Ca - bal - ler - - o a - gain So
should we maid - ens too Heed the hours that
should we maid - ens too Heed the hours that
should we maid - ens too Heed the hours that
should we maid - ens too Heed the hours that
ff

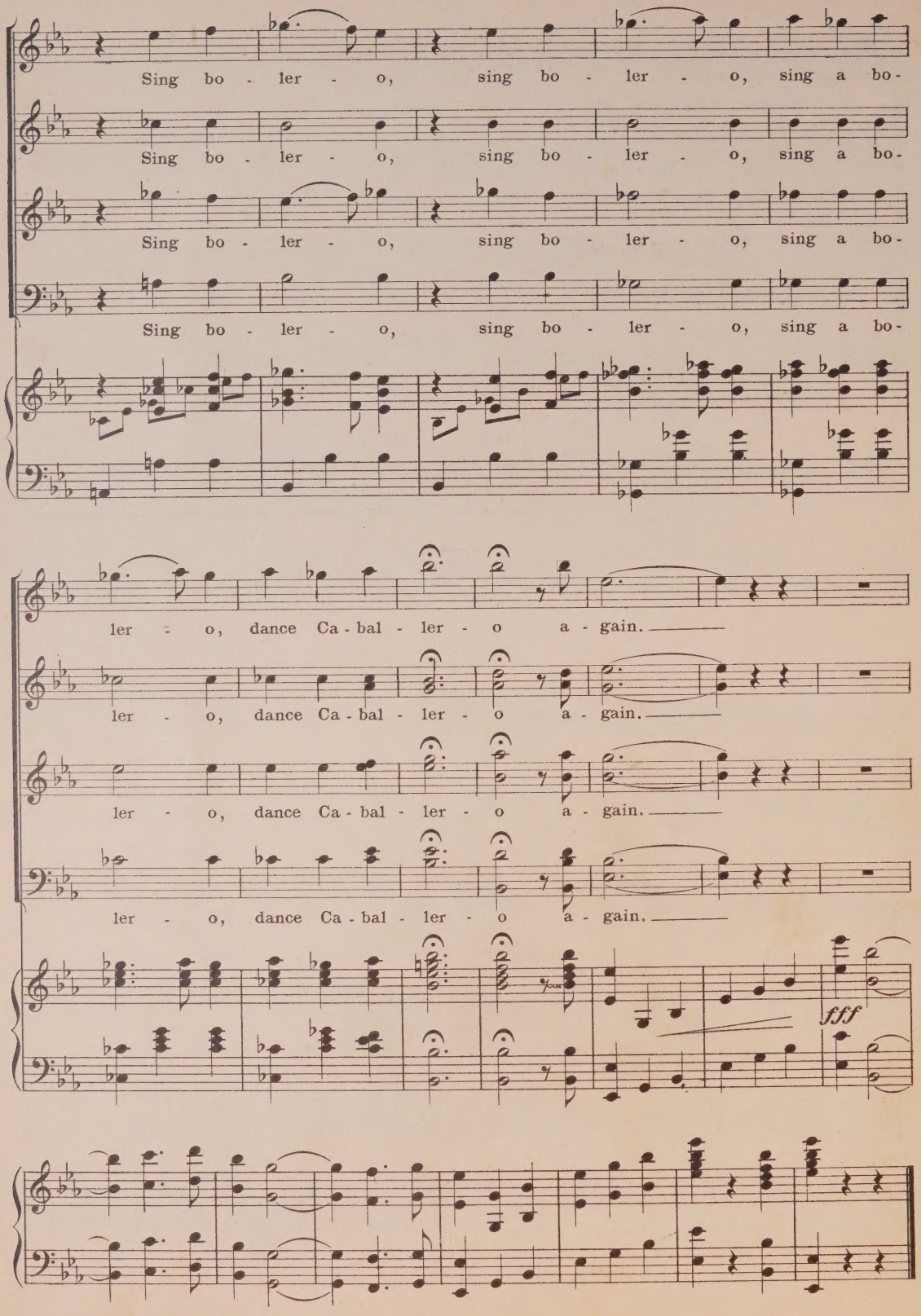

fly a - way, For of flow'r or maid 'tis true That life, a - las!
fly a - way, For of flow'r or maid 'tis true That life, a - las!
fly a - way, For of flow'r or maid 'tis true That life, a - las!
fly a - way, For of flow'r or maid 'tis true That life, a - las!
is but a day. So should we maid - ens too Heed the
is but a day. So should we maid - ens too Heed the
is but a day. So should ye maid - ens too Heed the
is but a day. So should ye maid - ens too Heed the


hours ____ that fly a-way, For of flow - - er or maid 'tis
hours ____ that fly a-way, For of flow - - er or maid 'tis
hours ____ that fly a-way, For of flow - - er or maid 'tis
hours ____ that fly a-way, For of flow-er, of flow-er or maid 'tis
true That life, a - las! is but ____ a day, Flo - ro - do - ra,
true That life, a - las! is but ____ a day, Flo - ro - do - ra,
true Life, a - las! is but a day, Flo - ro - do - ra,
true That life, a - las! is but a day, Flo - ro - do - ra,
ff


Flo - ro - do - ra, As a god-dess or queen we a - dore her
Flo - ro - do - ra, As a god-dess or queen we a - dore her
Flo - ro - do - ra, As a god-dess or queen we a - dore her
Flo - ro - do - ra, As a god-dess or queen we a - dore her
Flo - ro - do - ra, Flo - ro - do - ra, With the gay cas - tag-
Flo - ro - do - ra, Flo - ro - do - ra, With the gay cas - tag-
Flo - ro - do - ra, Flo - ro - do - ra, With the gay cas - tag-
Flo - ro - do - ra, Flo - ro - do - ra, With the gay cas - tag-


nette dance be - fore her. Flo - ro - do - ra, Flo - ro - do - ra,
nette dance be - fore her. Flo - ro - do - ra, Flo - ro - do - ra,
nette dance be - fore her. Flo - ro - do - ra, Flo - ro - do - ra,
nette dance be - fore her. Flo - ro - do - ra, Flo - ro - do - ra,

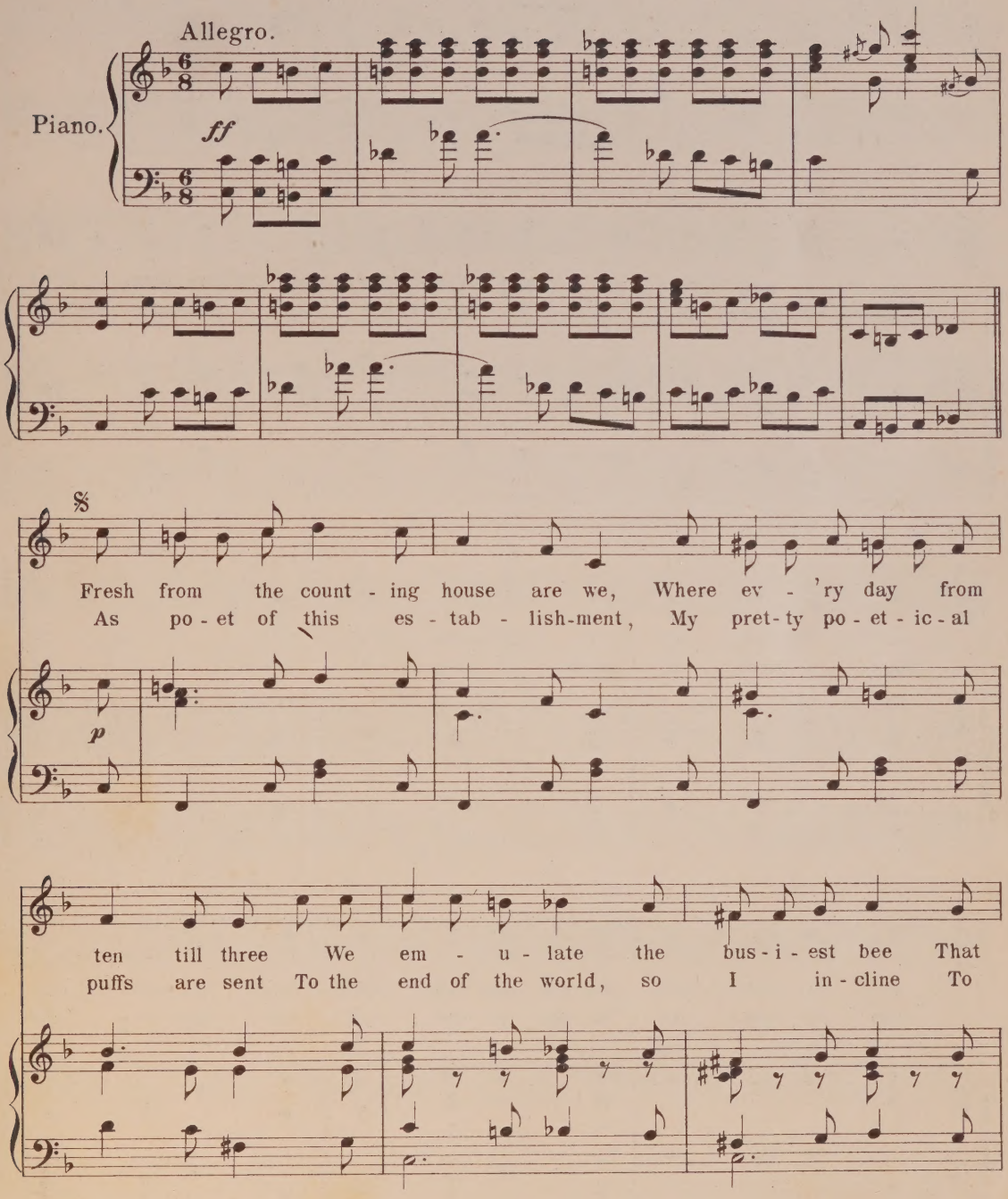

As a god - dess or queen we a - dore her, Ca - bal - ler - o
As a god - dess or queen we a - dore her, Ca - bal - ler - o
As a god - dess or queen we a - dore her, Ca - bal - ler - o
As a god - dess or queen we a - dore her, Ca - bal - ler - o

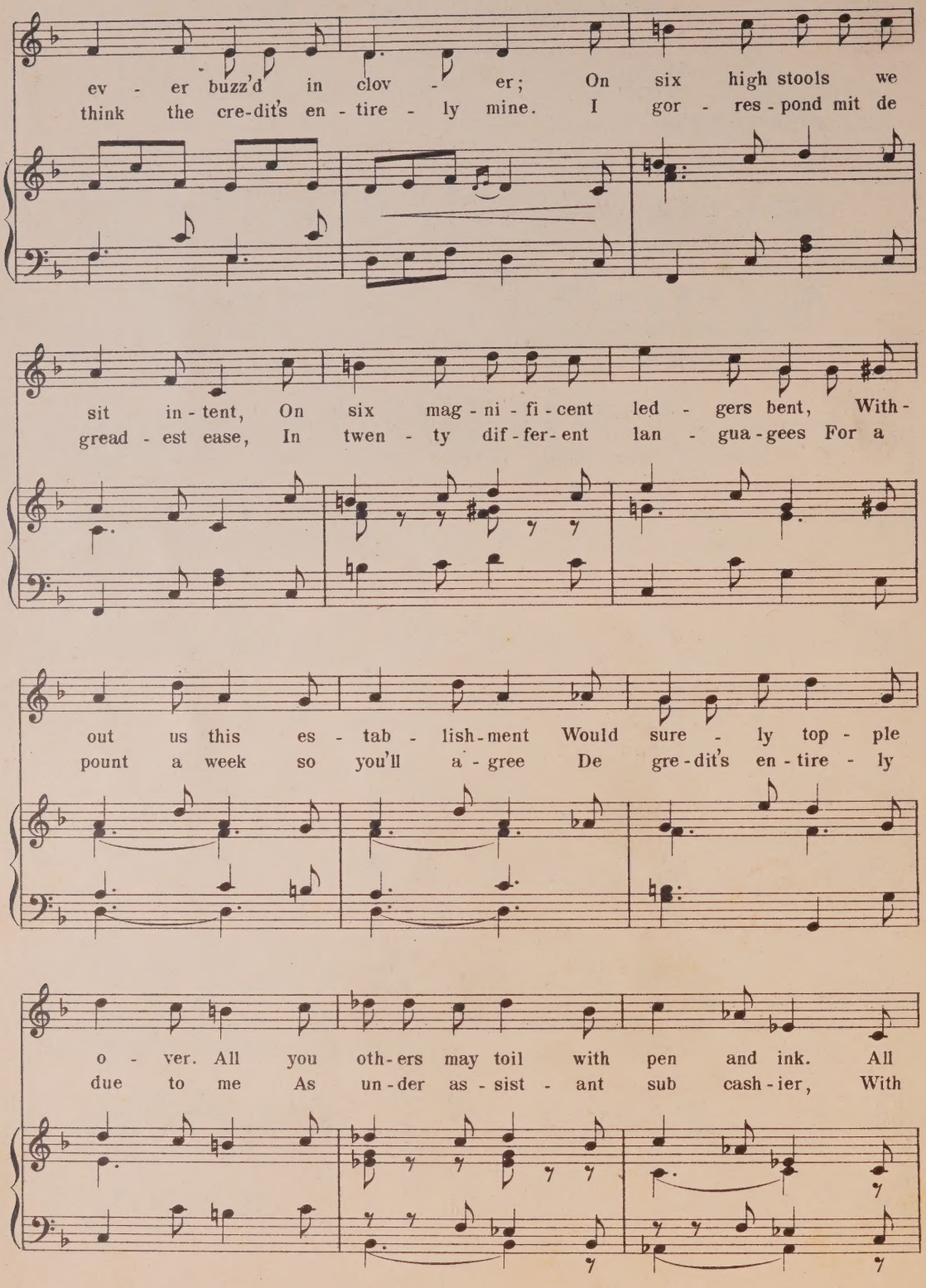

Sing bo - ler - o, sing bo - ler - o, sing a bo-
Sing bo - ler - o, sing bo - ler - o, sing a bo-
Sing bo - ler - o, sing bo - ler - o, sing a bo-
Sing bo - ler - o, sing bo - ler - o, sing a bo-
ler - o, dance Ca - bal - ler - o a - gain.
ler - o, dance Ca - bal - ler - o a - gain.
ler - o, dance Ca - bal - ler - o a - gain.
ler - o, dance Ca - bal - ler - o a - gain.
fff

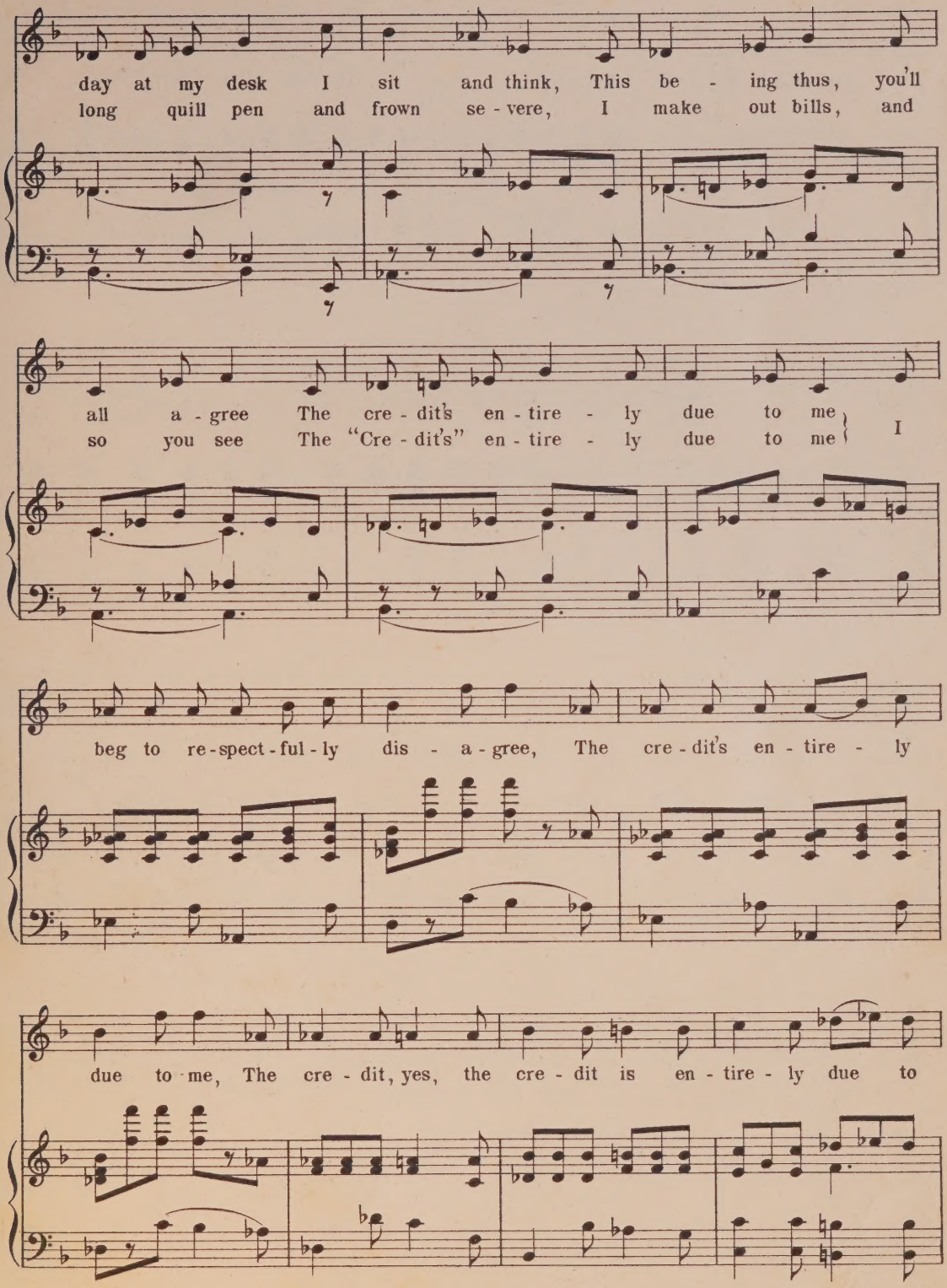
No 2. The Credit's Due To Me.

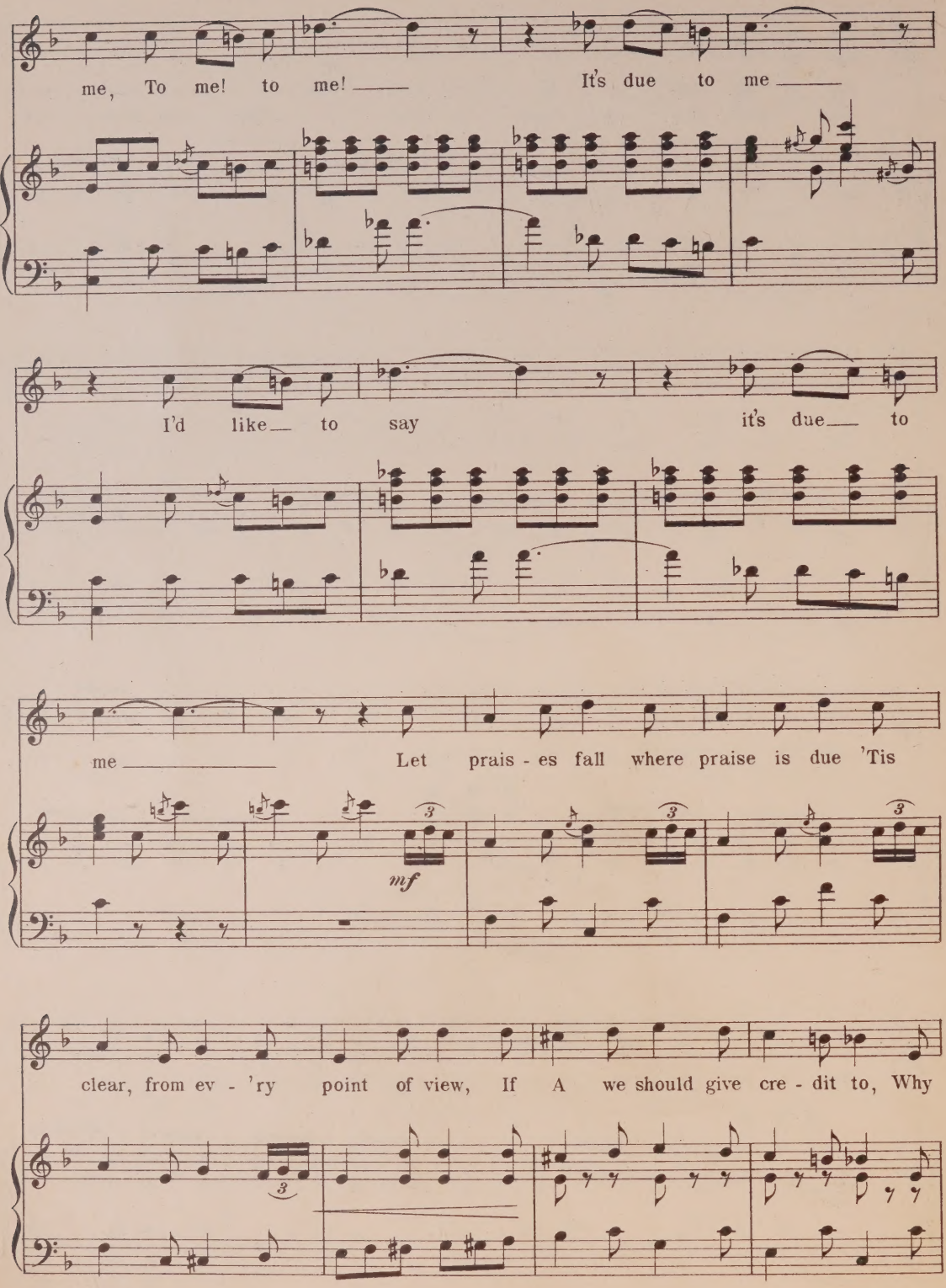
(The Clerks.)

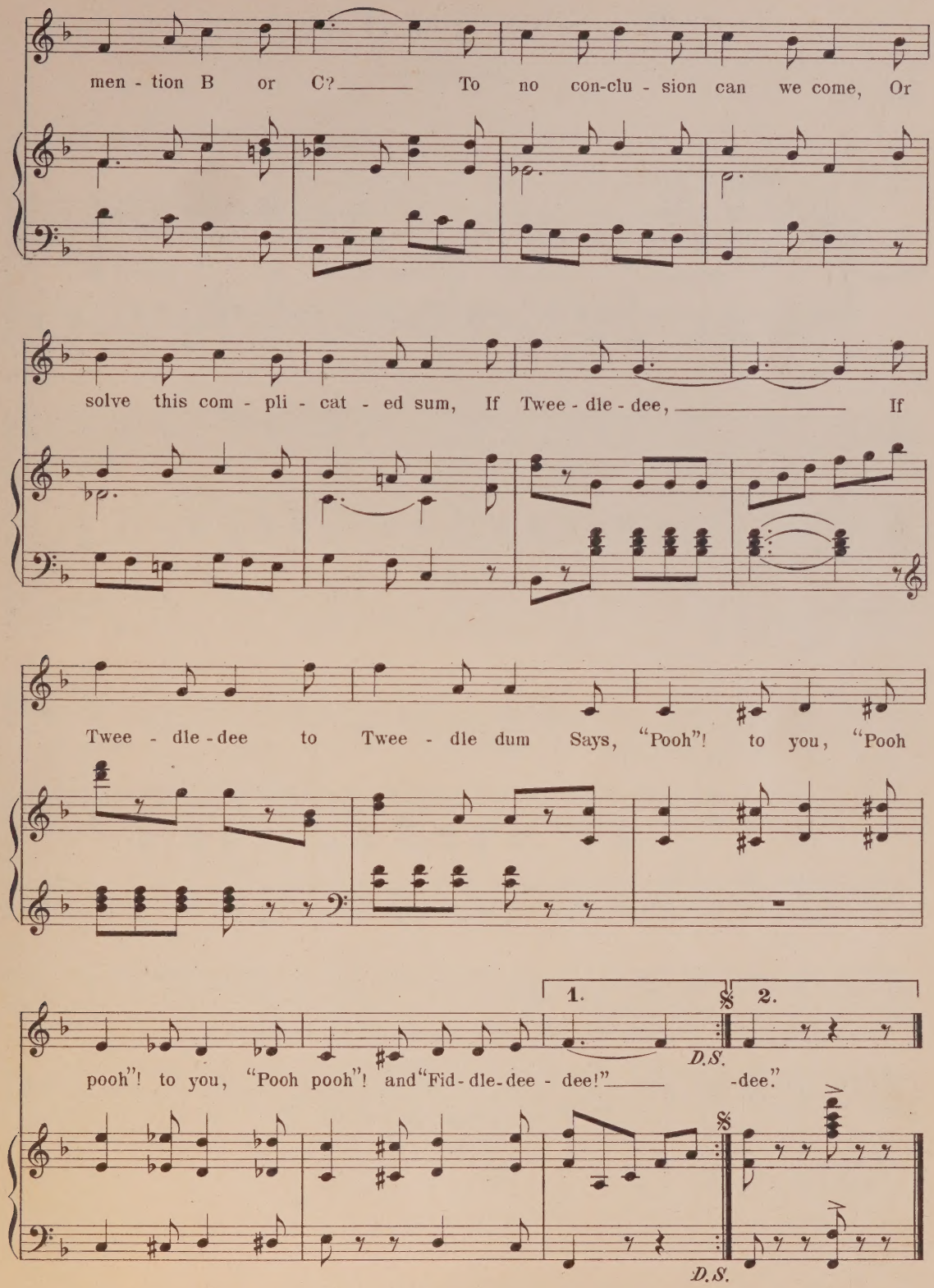
Words by
ERNEST BOYD-JONES.




ev - er buzz'd in clov - er; On six high stools we
think the cre-dit's en - tire - ly mine. I gor - res - pond mit de
sit in - tent, On six mag - ni - fi - cent led - gers bent, With -
gread - est ease, In twen - ty dif - fer - ent lan - gua - gees For a
out us this es - tab - lish - ment Would sure - ly top - ple
pount a week so you'll a - gree De gre - dit's en - tire - ly
o - ver. All you oth - ers may toil with pen and ink. All
due to me As un - der as - sist - ant sub cash - ier, With


day at my desk I sit and think, This be - ing thus, you'll
long quill pen and frown se - vere, I make out bills, and
all a - gree The cre - dit's en - tire - ly due to me
so you see The "Cre - dit's" en - tire - ly due to me
I
beg to re-spect-ful-ly dis - a - gree, The cre - dit's en - tire - ly
due to me, The cre - dit, yes, the cre - dit is en - tire - ly due to


me, To me! to me! It's due to me
I'd like to say it's due to
me Let prais - es fall where praise is due 'Tis
mf
clear, from ev - 'ry point of view, If A we should give cre - dit to, Why

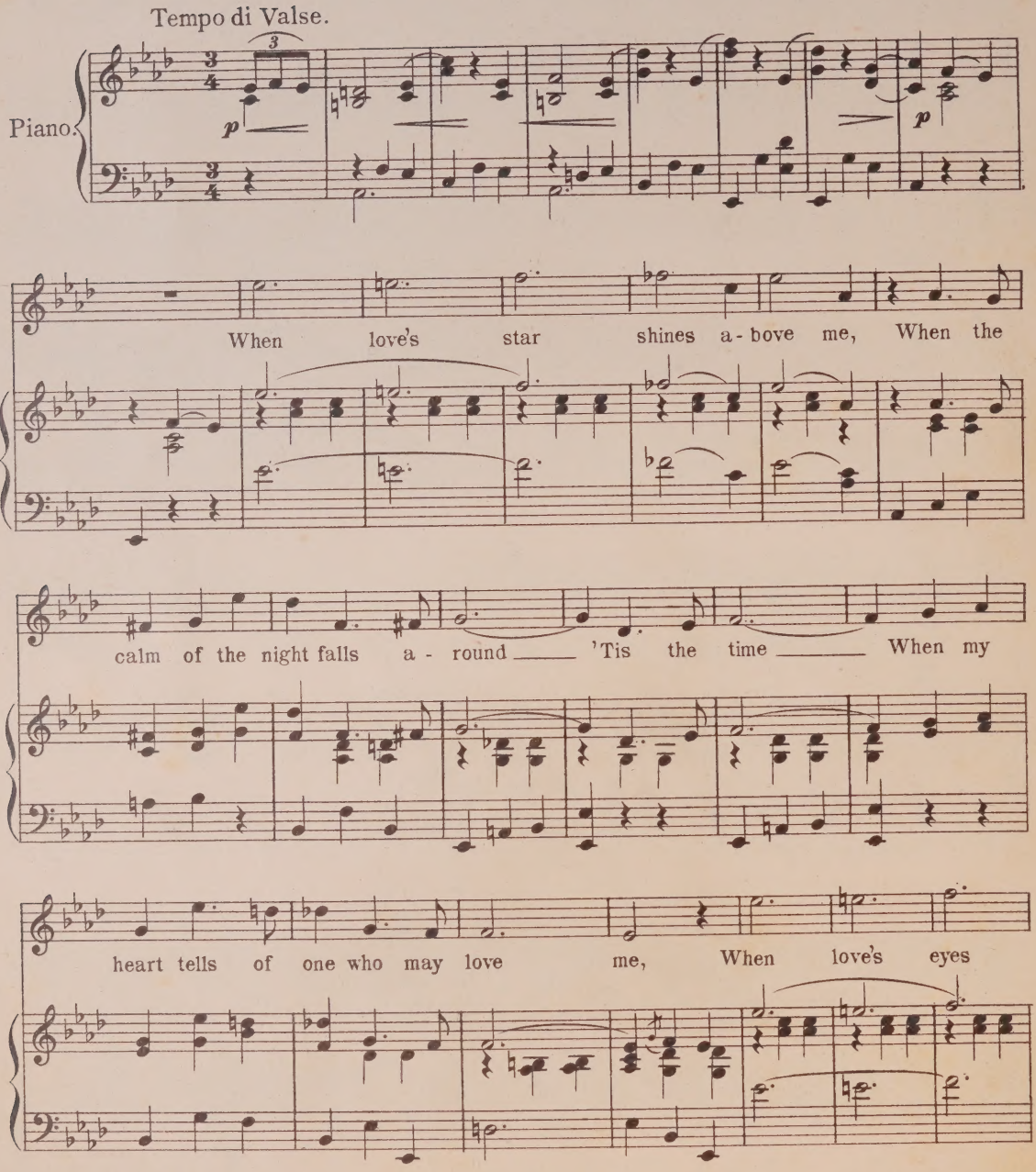

men - tion B or C? To no con-clu - sion can we come, Or
solve this com - pli - cat - ed sum, If Twee - dle - dee, If
Twee - dle - dee to Twee - dle dum Says, "Pooh"! to you, "Pooh
1.
2.
D.S.
pooh"! to you, "Pooh pooh"! and "Fid - dle - dee - dee!" -dee."
D.S.

The Silver Star of Love.

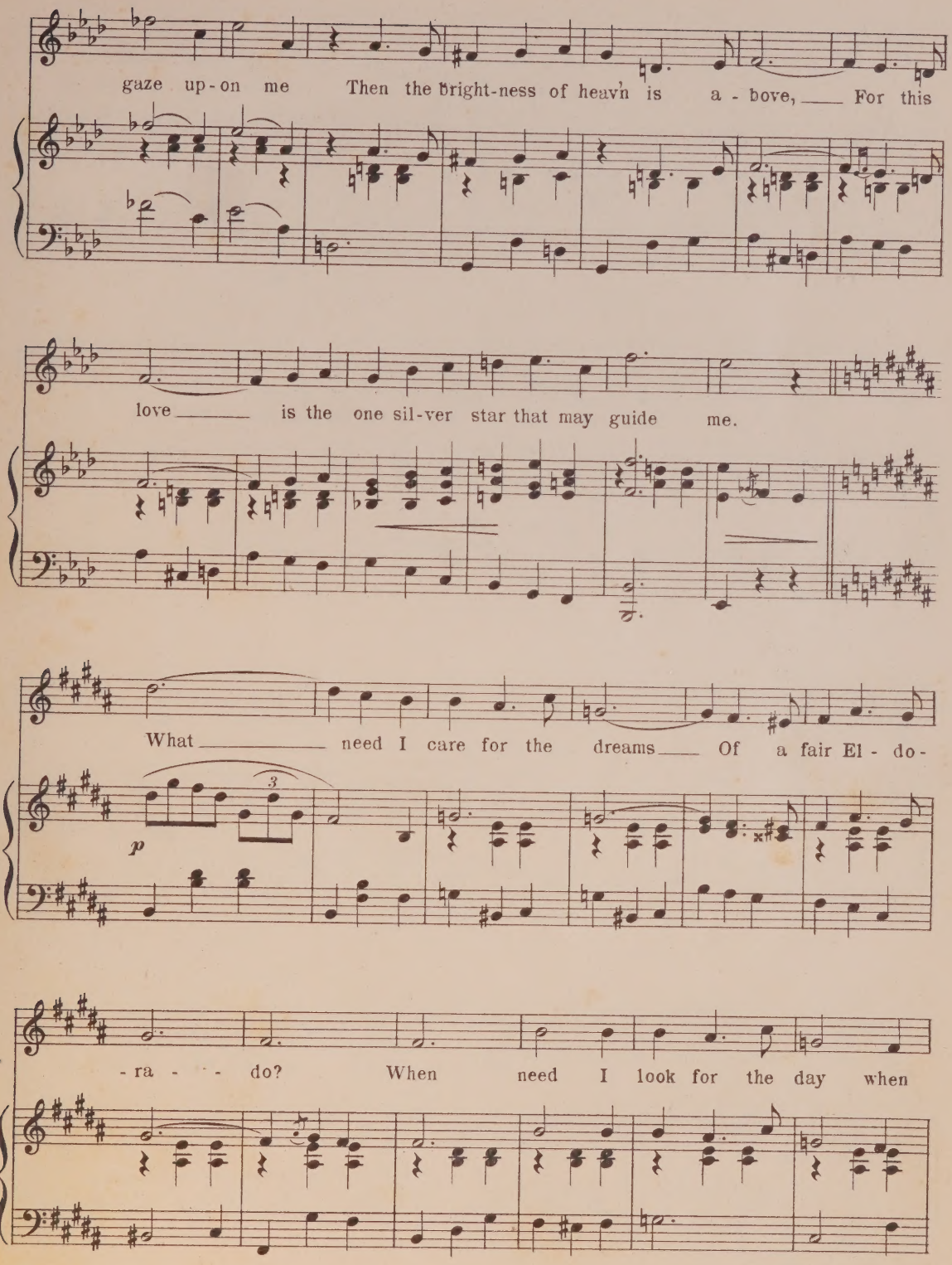
Dolores.

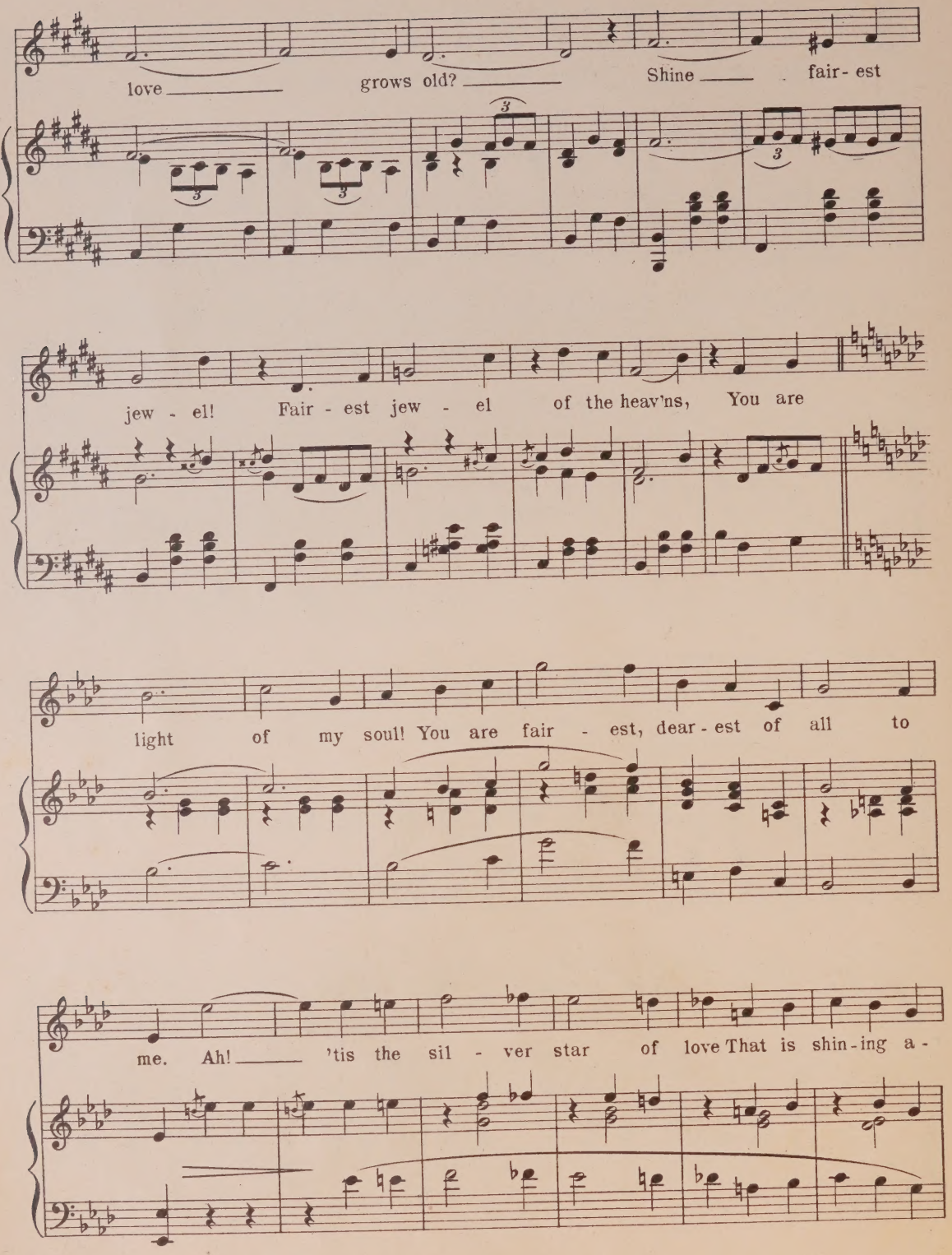
№ 3.

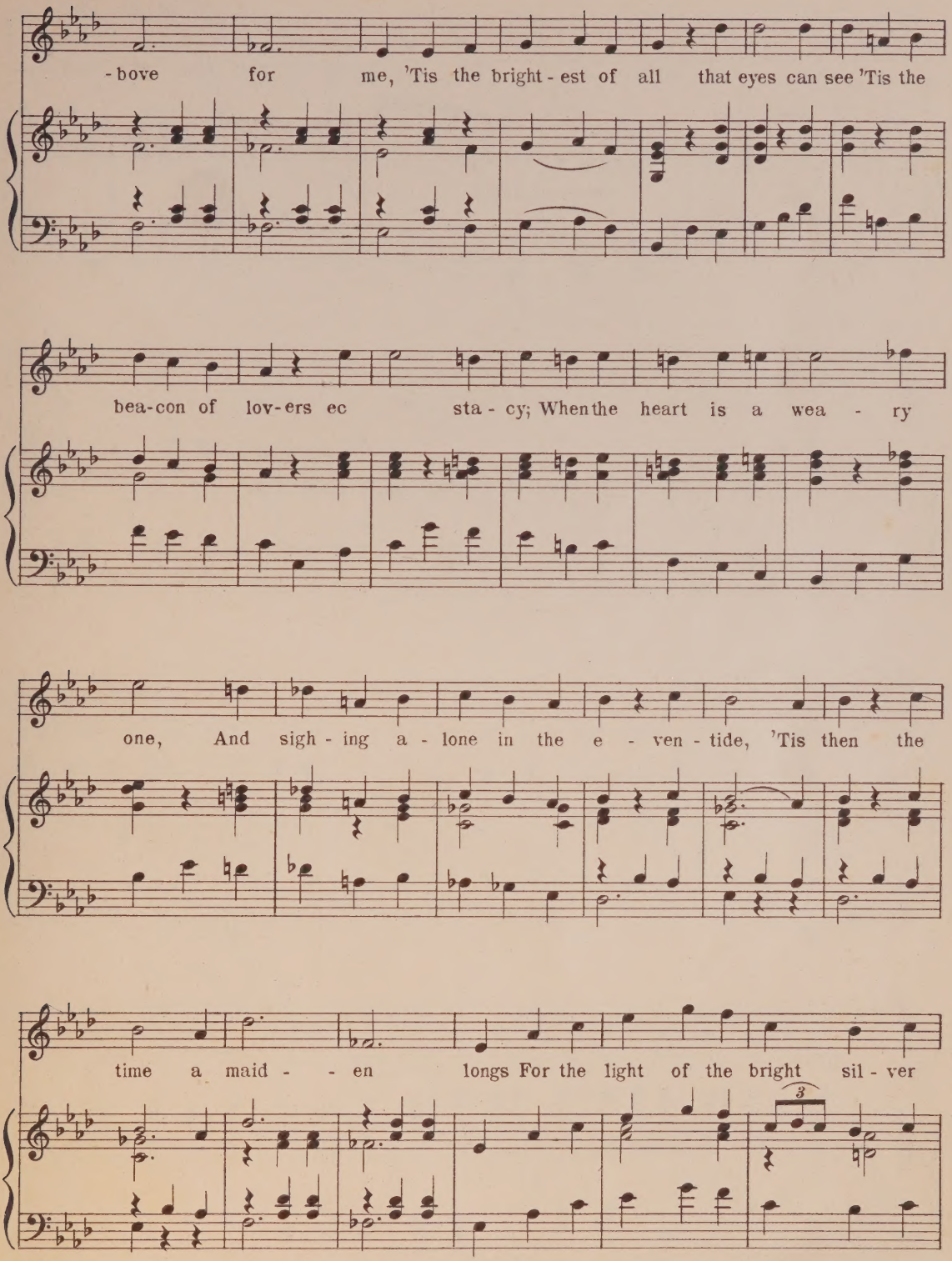
Words and Music by LESLIE STUART.

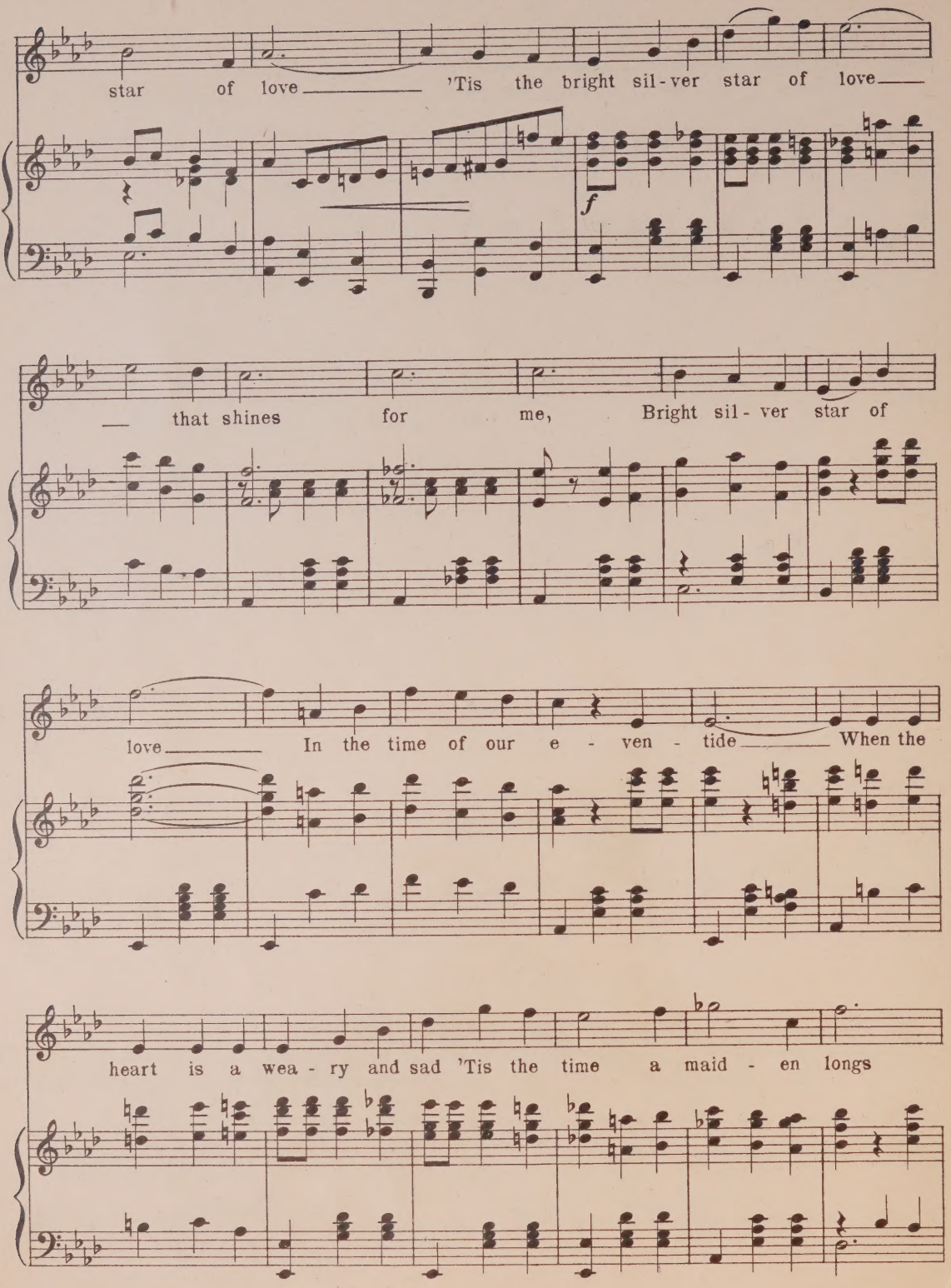


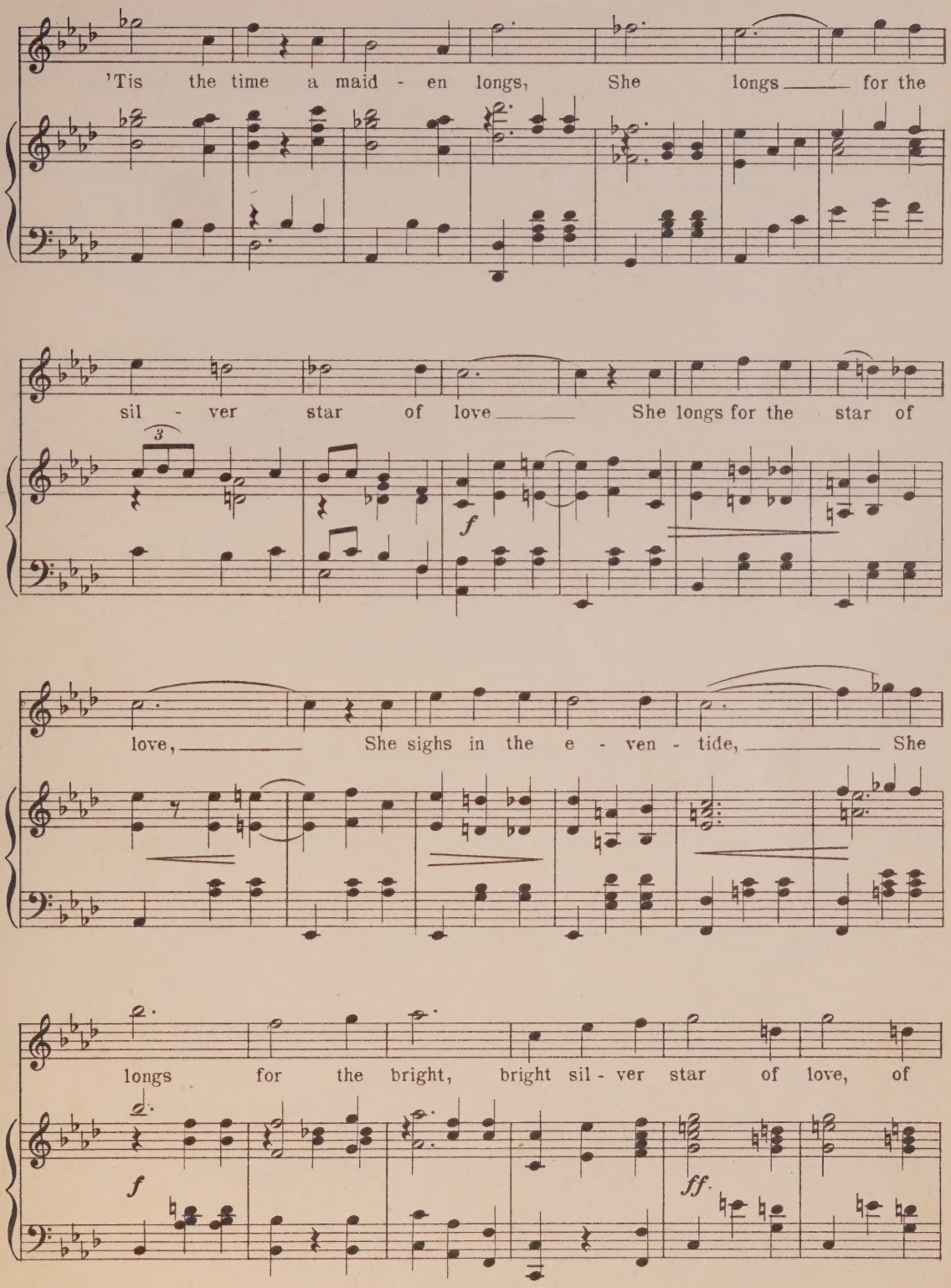
Copyright, MCM, by Francis, Day & Hunter.

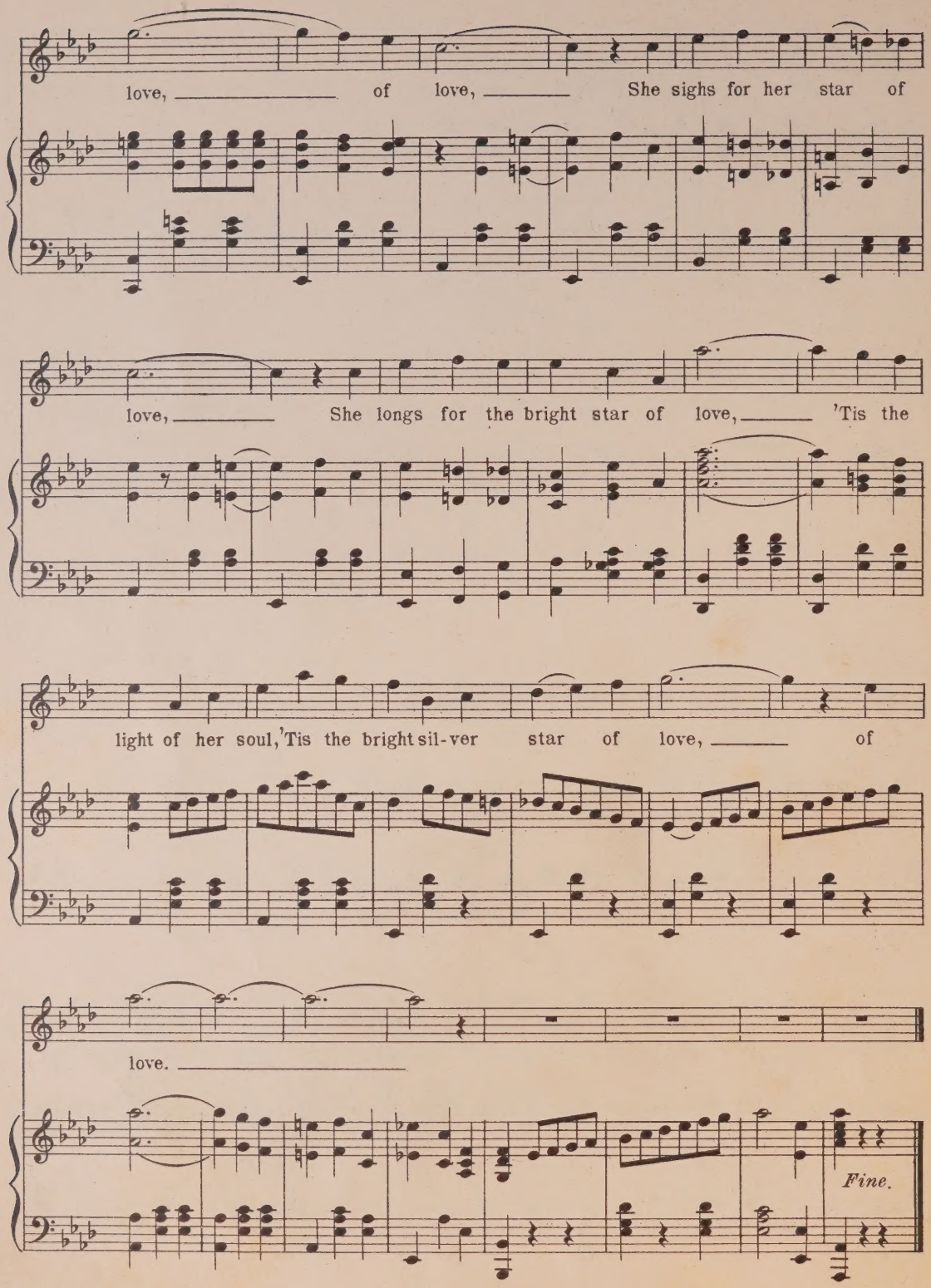

gaze up-on me Then the bright-ness of heav'n is a - bove, For this
love is the one sil-ver star that may guide me.
What need I care for the dreams Of a fair El - do-
p
- ra - - do? When need I look for the day when


love grows old? Shine fair-est
jew-el! Fair-est jew-el of the heav'ns, You are
light of my soul! You are fair-est, dear-est of all to
me. Ah! 'tis the sil-ver star of love That is shin-ing a-


-bove for me, 'Tis the bright-est of all that eyes can see 'Tis the
bea-con of lov-ers ec sta-cy; When the heart is a wea-ry
one, And sigh-ing a-lone in the e-ven-tide, 'Tis then the
time a maid-en longs For the light of the bright sil-ver


star of love 'Tis the bright sil-ver star of love
f
that shines for me, Bright sil-ver star of
love In the time of our e-ven-tide When the
heart is a wea-ry and sad 'Tis the time a maid-en longs


'Tis the time a maid - en longs, She longs for the
sil - ver star of love She longs for the star of
love, She sighs in the e - ven - tide, She
longs for the bright, bright sil - ver star of love, of

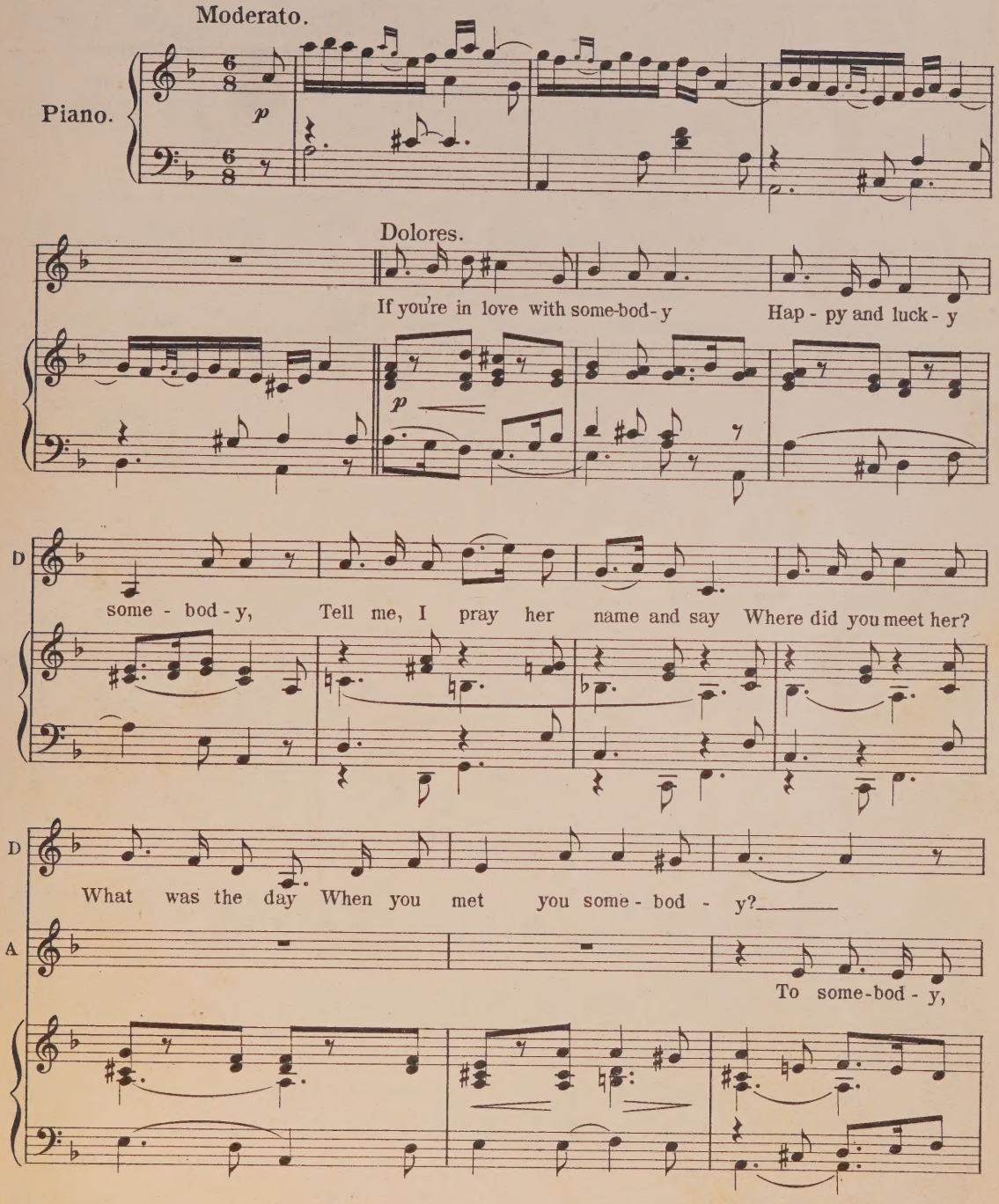

love, of love, She sighs for her star of
love, She longs for the bright star of love, 'Tis the
light of her soul, 'Tis the bright sil-ver star of love, of
love.
Fine.

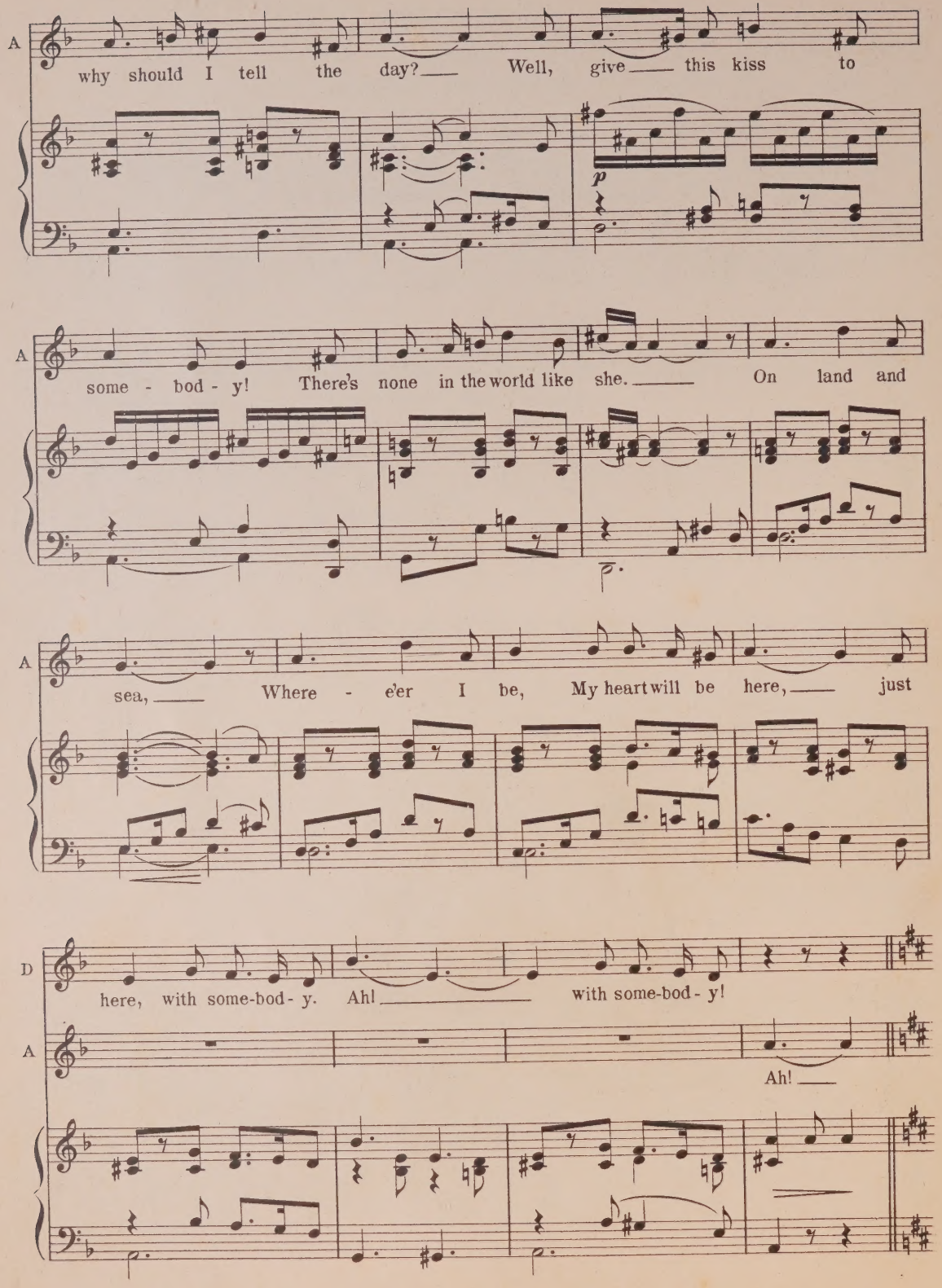
Somebody.

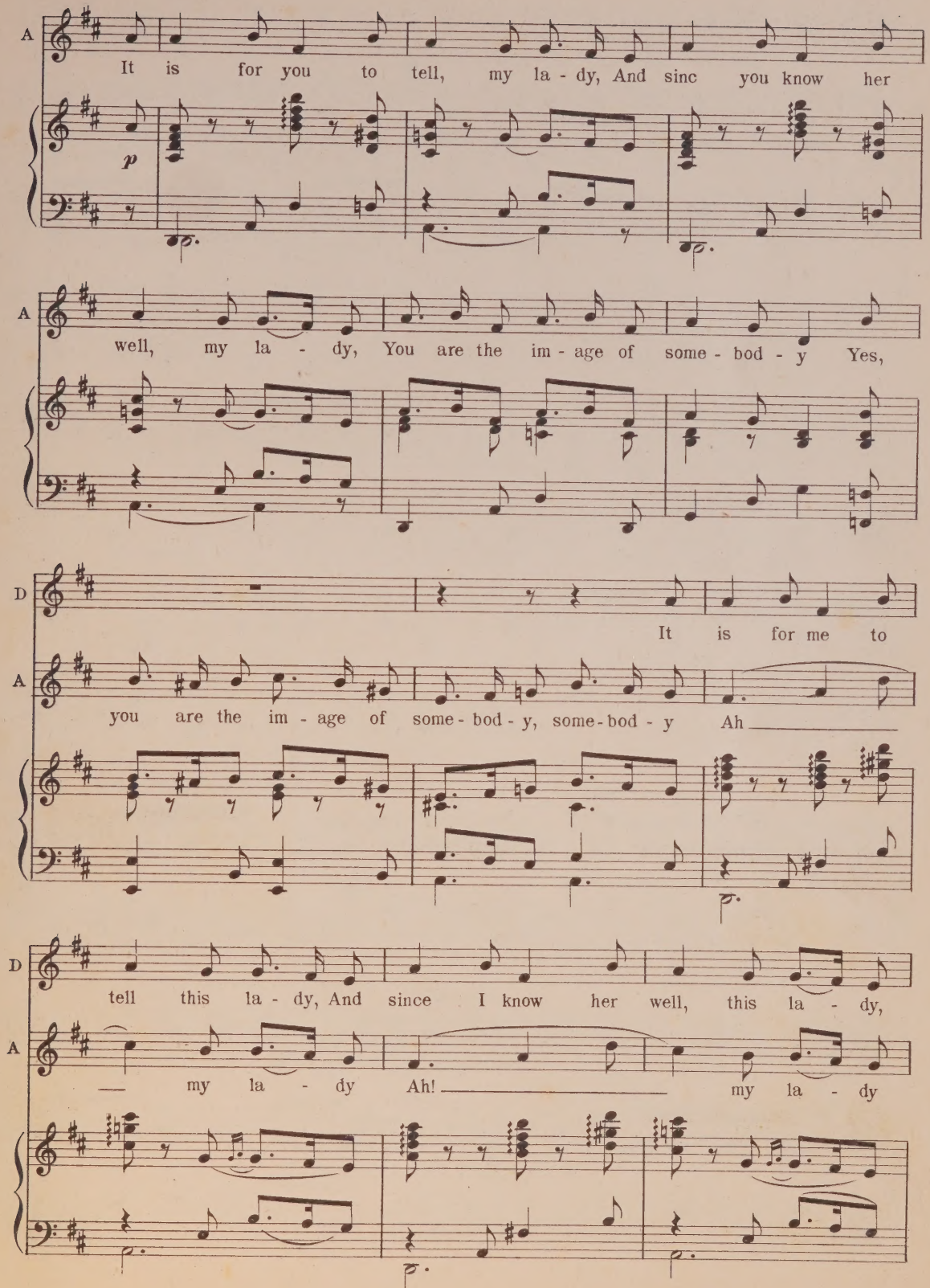
No 4.

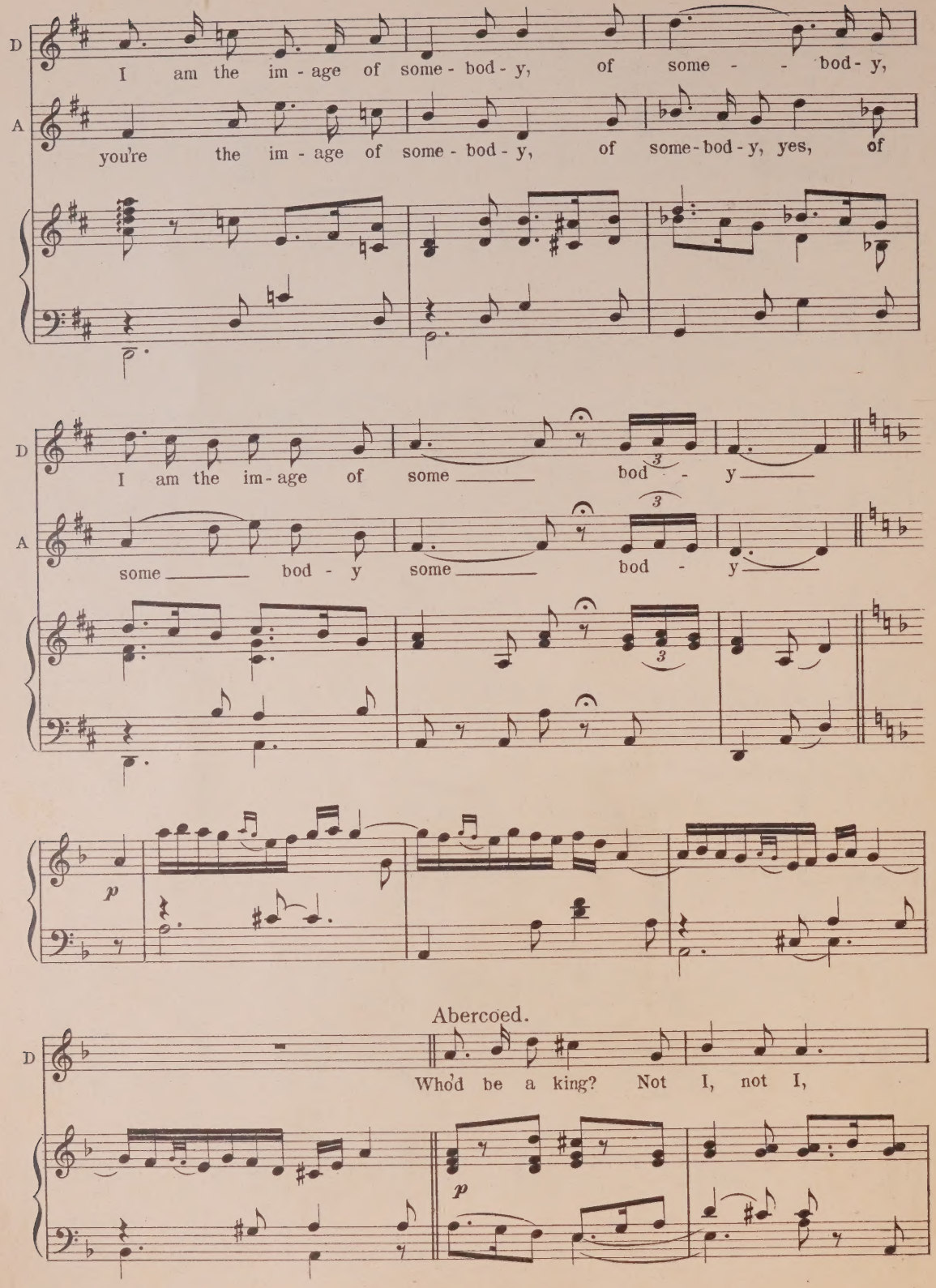
DUET.

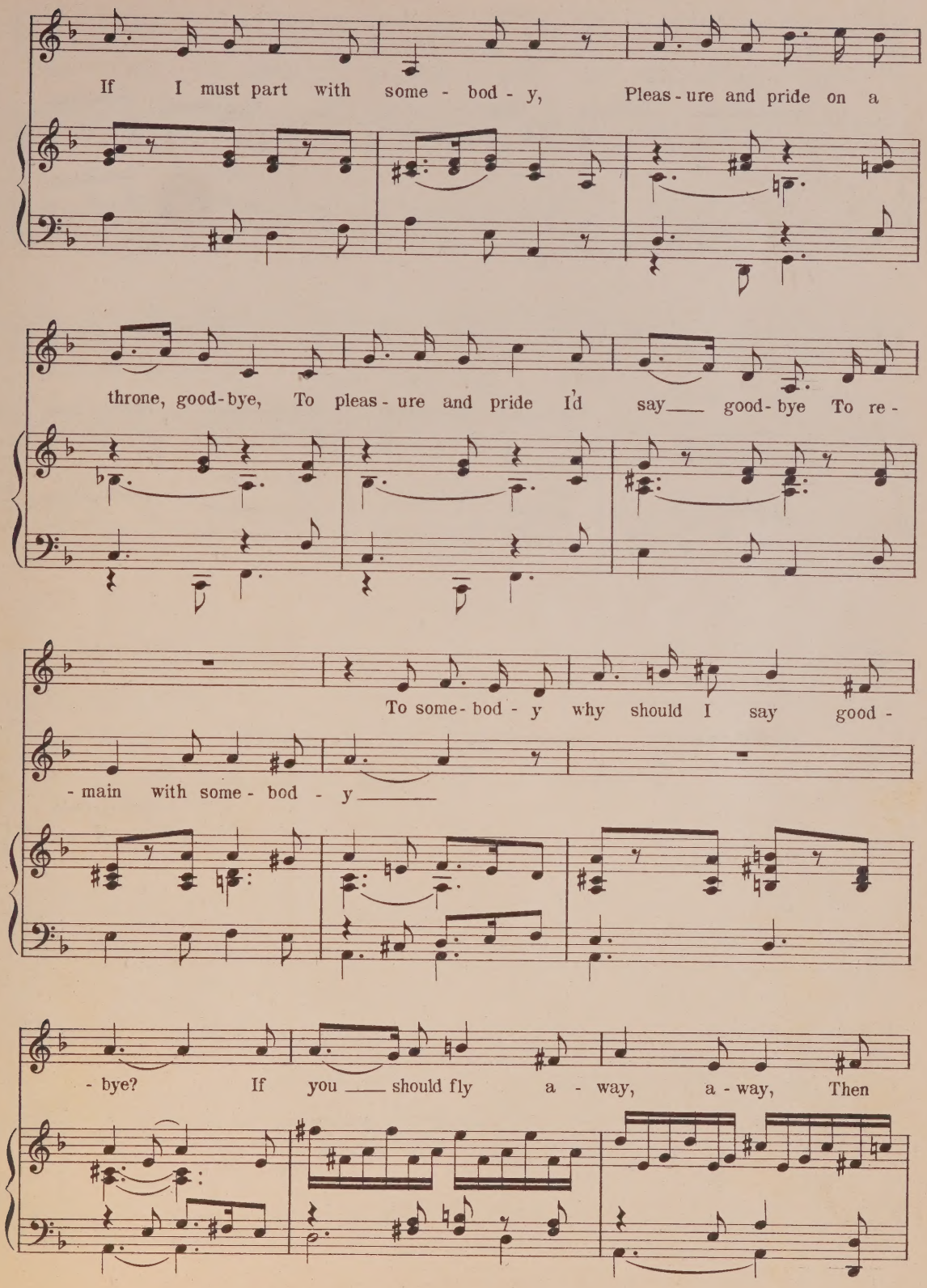
Dolores and Abercoed.

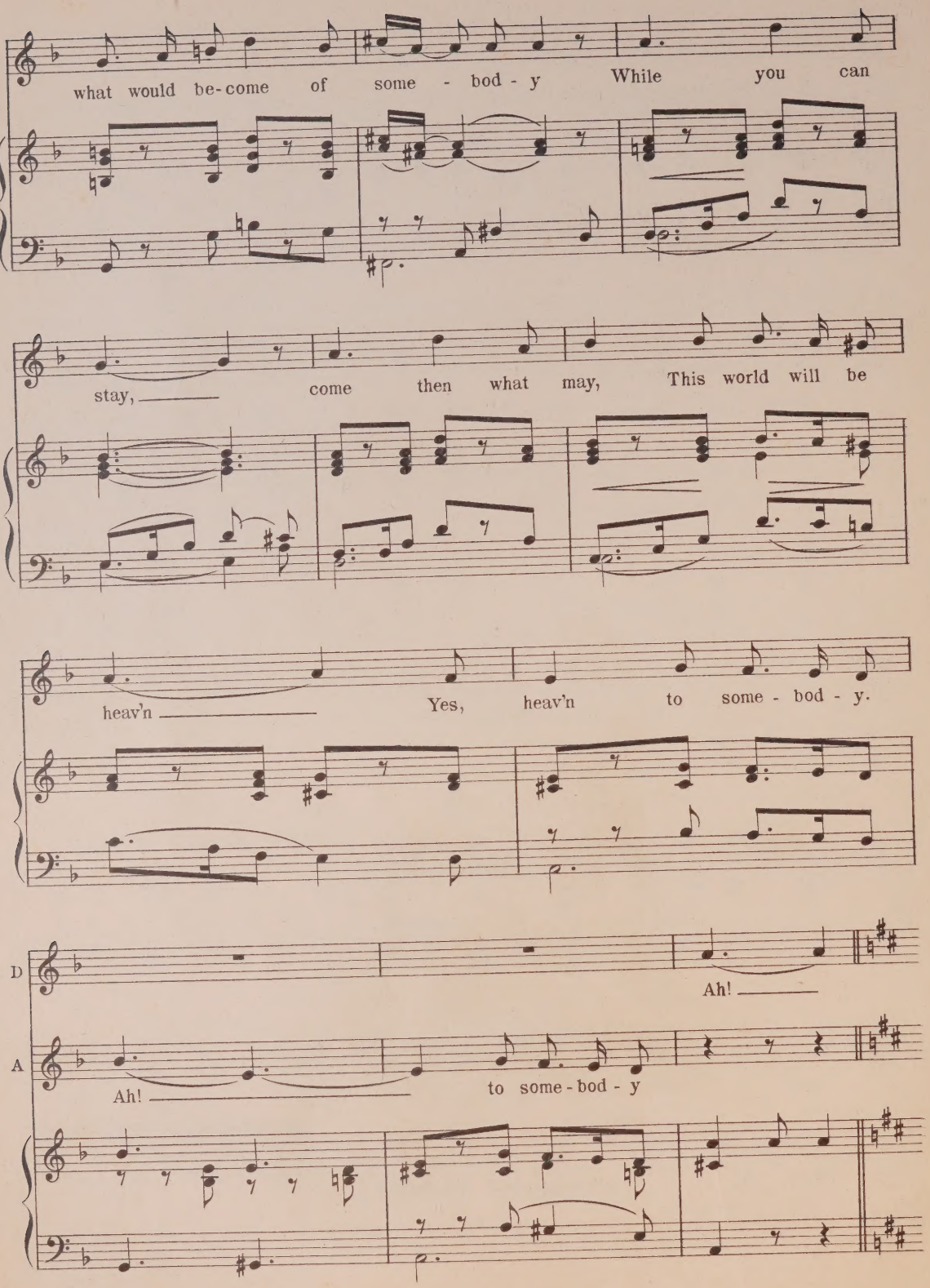


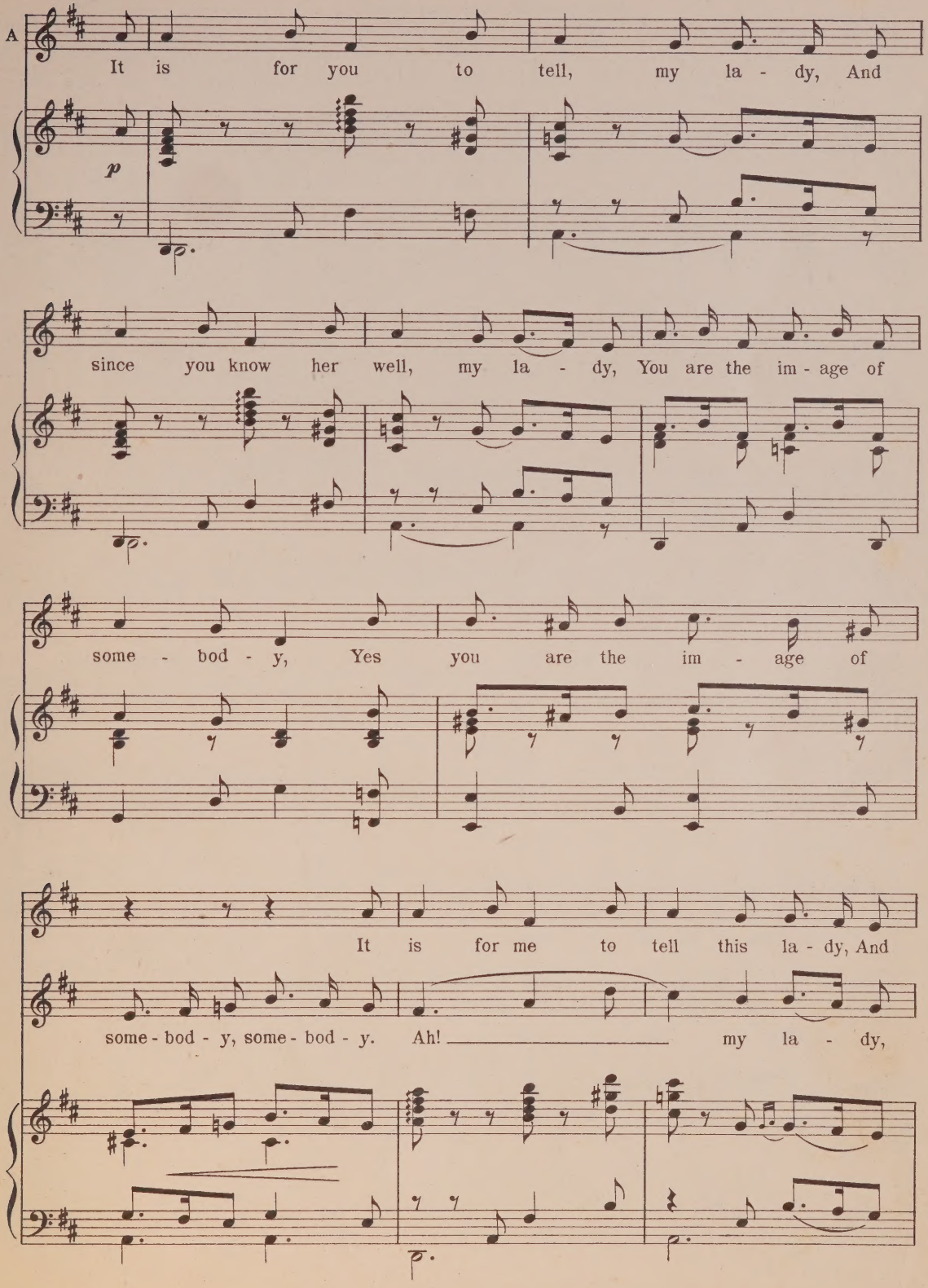

A
why should I tell the day? Well, give this kiss to
p
A
some - bod - y! There's none in the world like she. On land and
A
sea, Where - e'er I be, My heart will be here, just
D
here, with some-bod - y. Ah! with some-bod - y!
A
Ah!

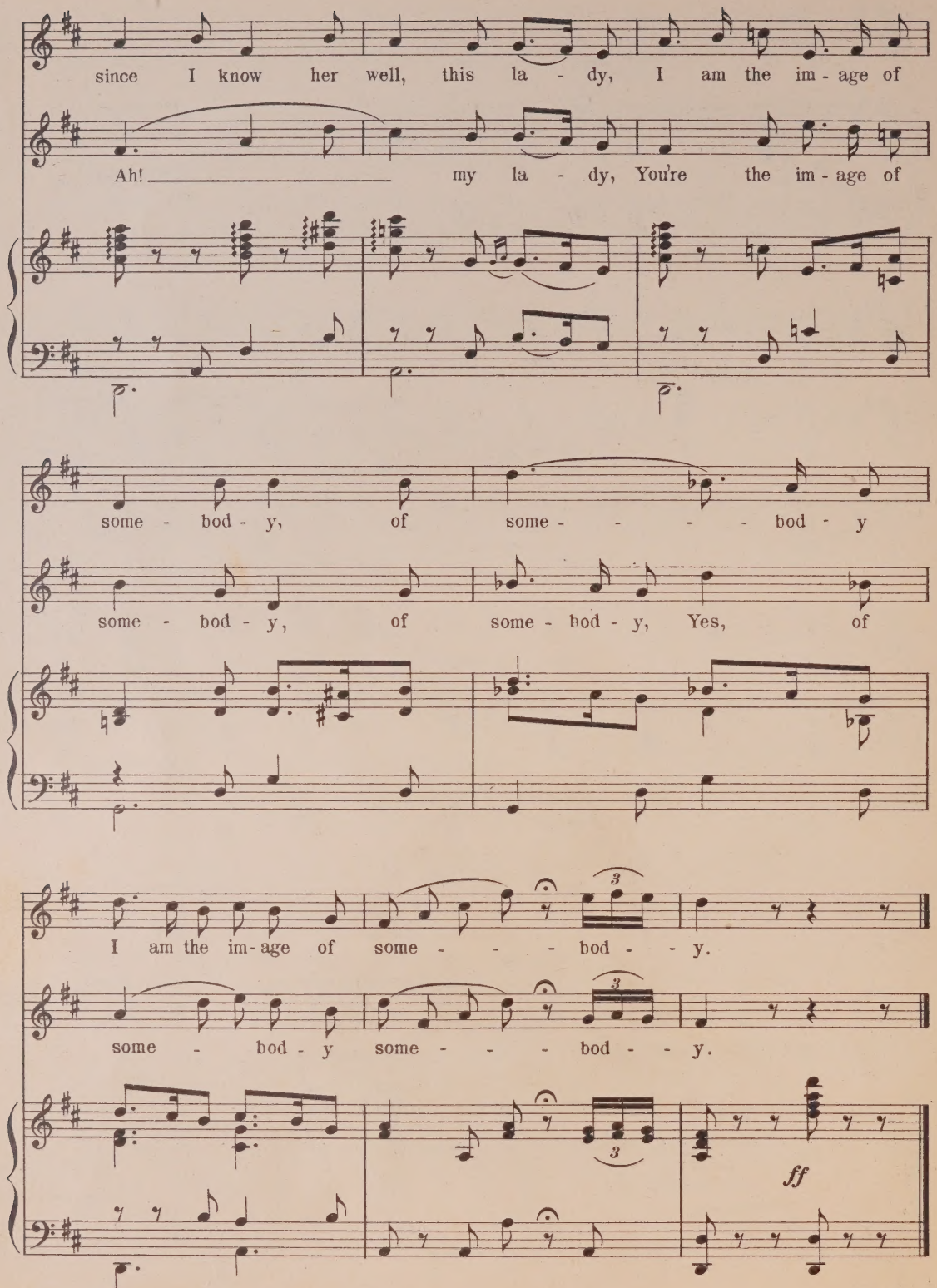

A
It is for you to tell, my la - dy, And sinc you know her
p
A
well, my la - dy, You are the im - age of some - bod - y Yes,
D
It is for me to
A
you are the im - age of some - bod - y, some - bod - y Ah
D
tell this la - dy, And since I know her well, this la - dy,
A
my la - dy Ah! my la - dy


D
I am the im - age of some - bod - y, of some - - bod - y,
A
you're the im - age of some - bod - y, of some - bod - y, yes, of
D
I am the im - age of some bod - y
A
some bod - y some bod - y
p
Abercoed.
D
Who'd be a king? Not I, not I,
p


If I must part with some - bod - y, Pleas - ure and pride on a
throne, good-bye, To pleas - ure and pride I'd say___ good-bye To re -
To some - bod - y why should I say good -
- main with some - bod - y___
- bye? If you___ should fly a - way, a - way, Then

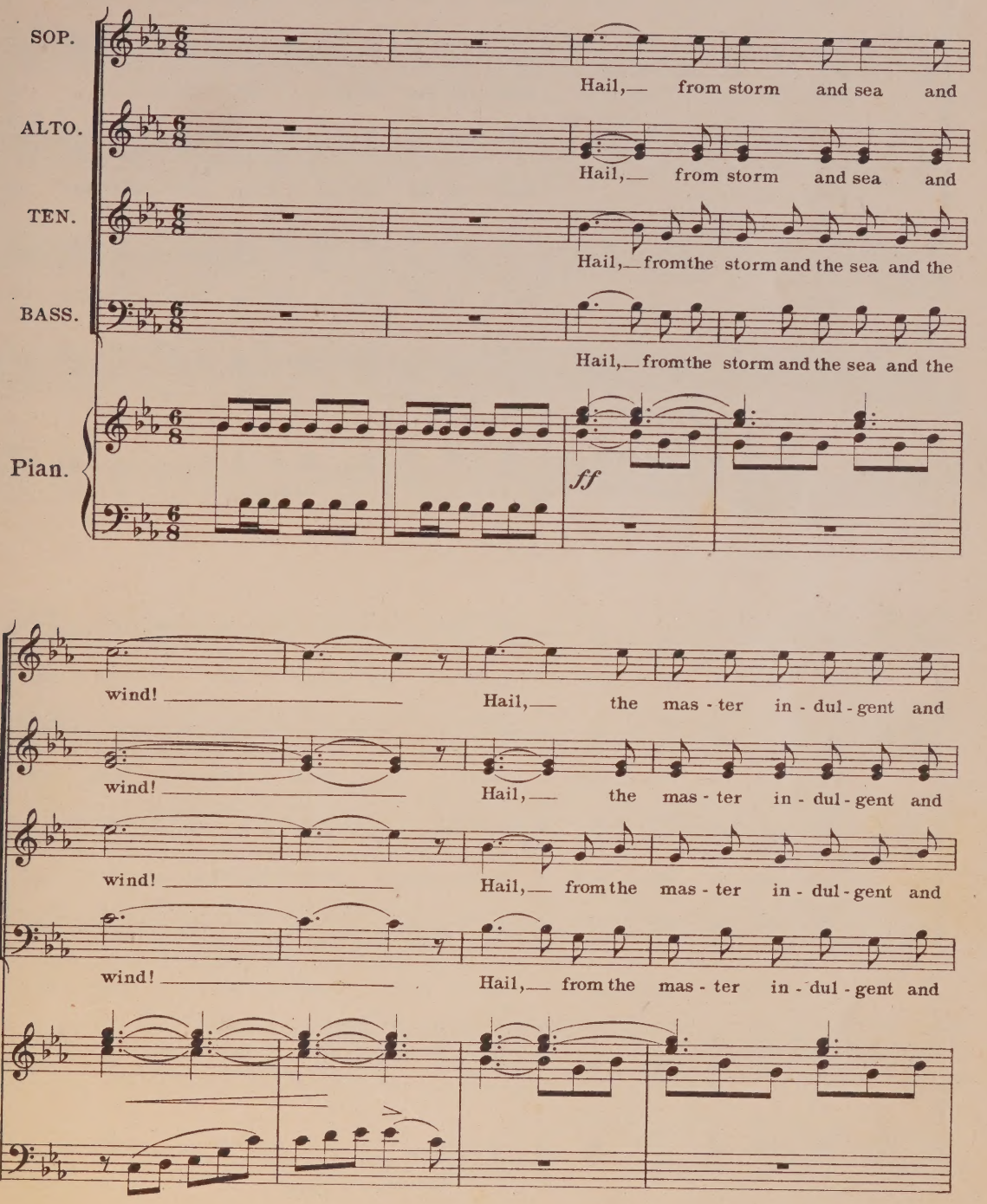

what would be-come of some - bod - y While you can
stay, come then what may, This world will be
heav'n Yes, heav'n to some - bod - y.
D
Ah!
A
Ah!
to some-bod - y

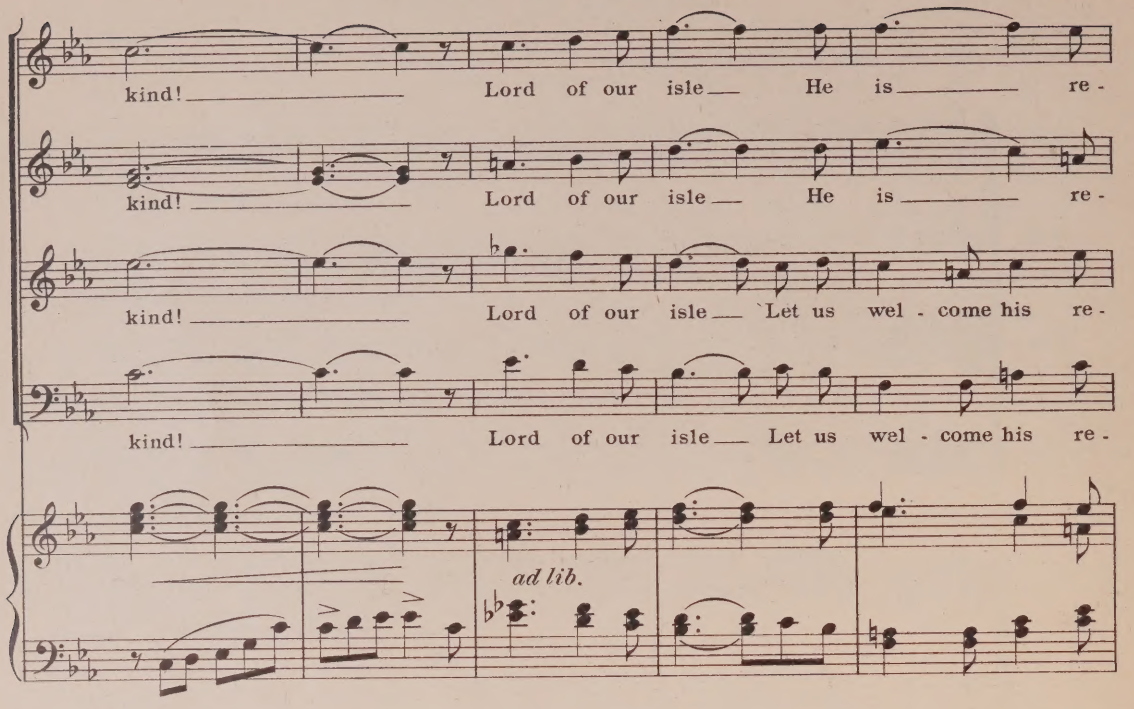

A
It is for you to tell, my la - dy, And
p
since you know her well, my la - dy, You are the im - age of
some - bod - y, Yes you are the im - age of
It is for me to tell this la - dy, And
some - bod - y, some - bod - y. Ah! my la - dy,

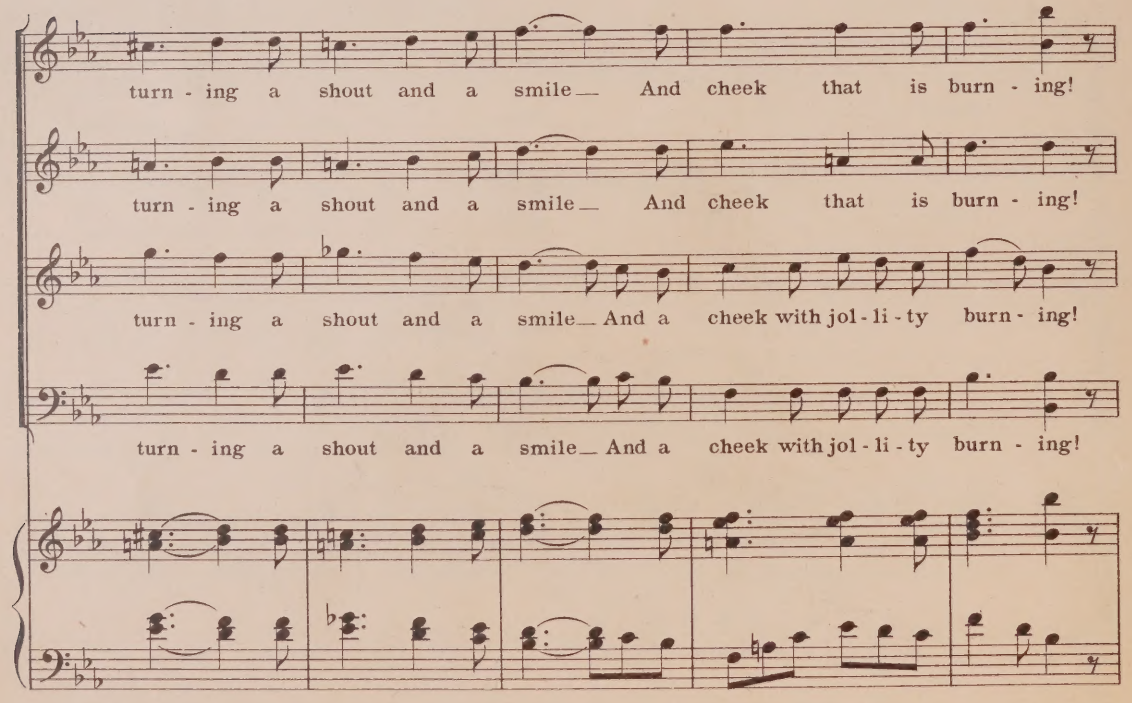

since I know her well, this la - dy, I am the im - age of
Ah! my la - dy, You're the im - age of
some - bod - y, of some - - - - bod - y
some - bod - y, of some - bod - y, Yes, of
I am the im - age of some - - - bod - - y.
some - bod - y some - - - bod - - y.
ff

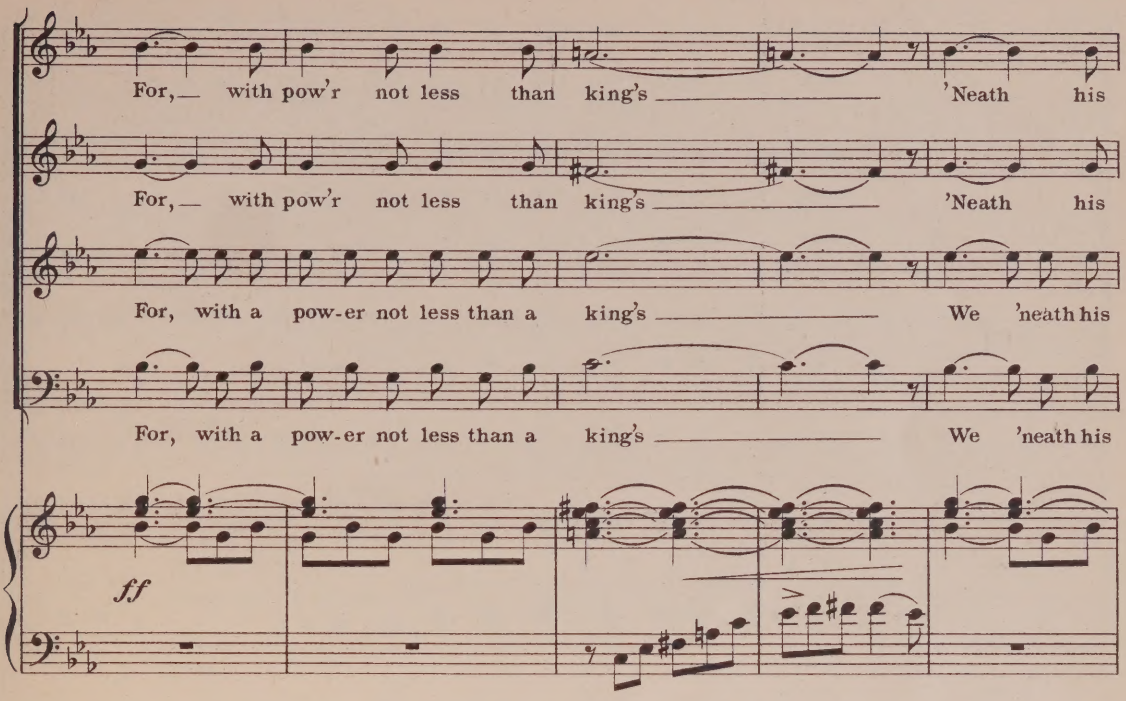
№ 5. Chorus of Welcome.

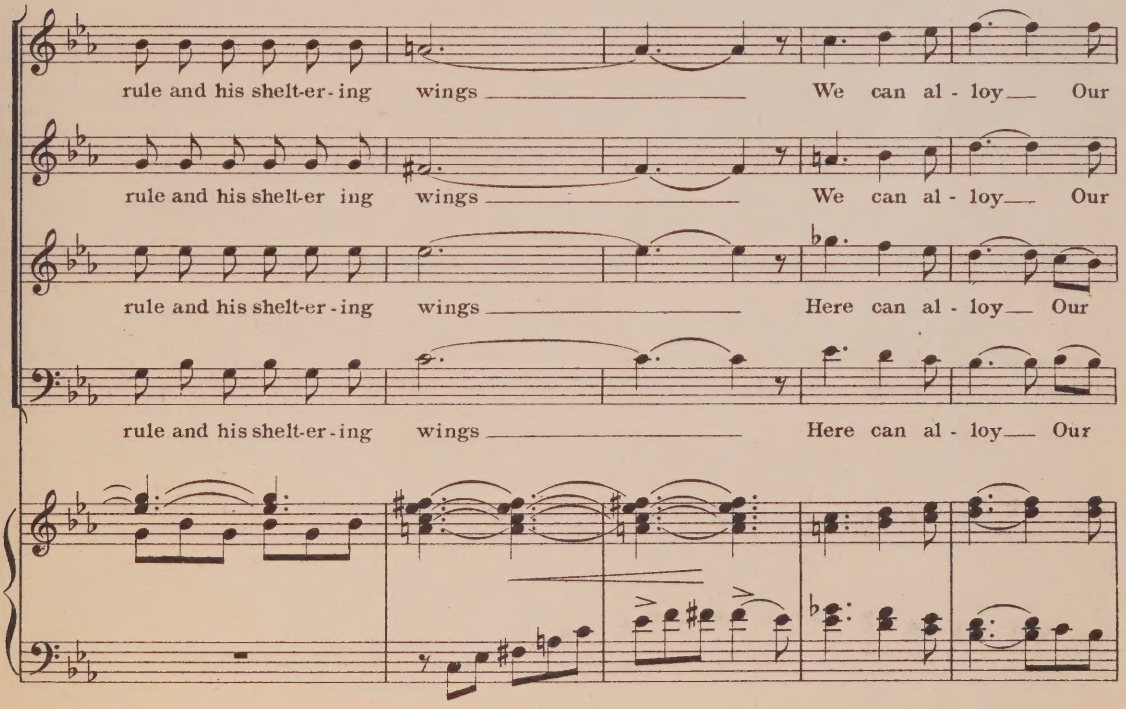
Words by ERNEST BOYD-JONES.

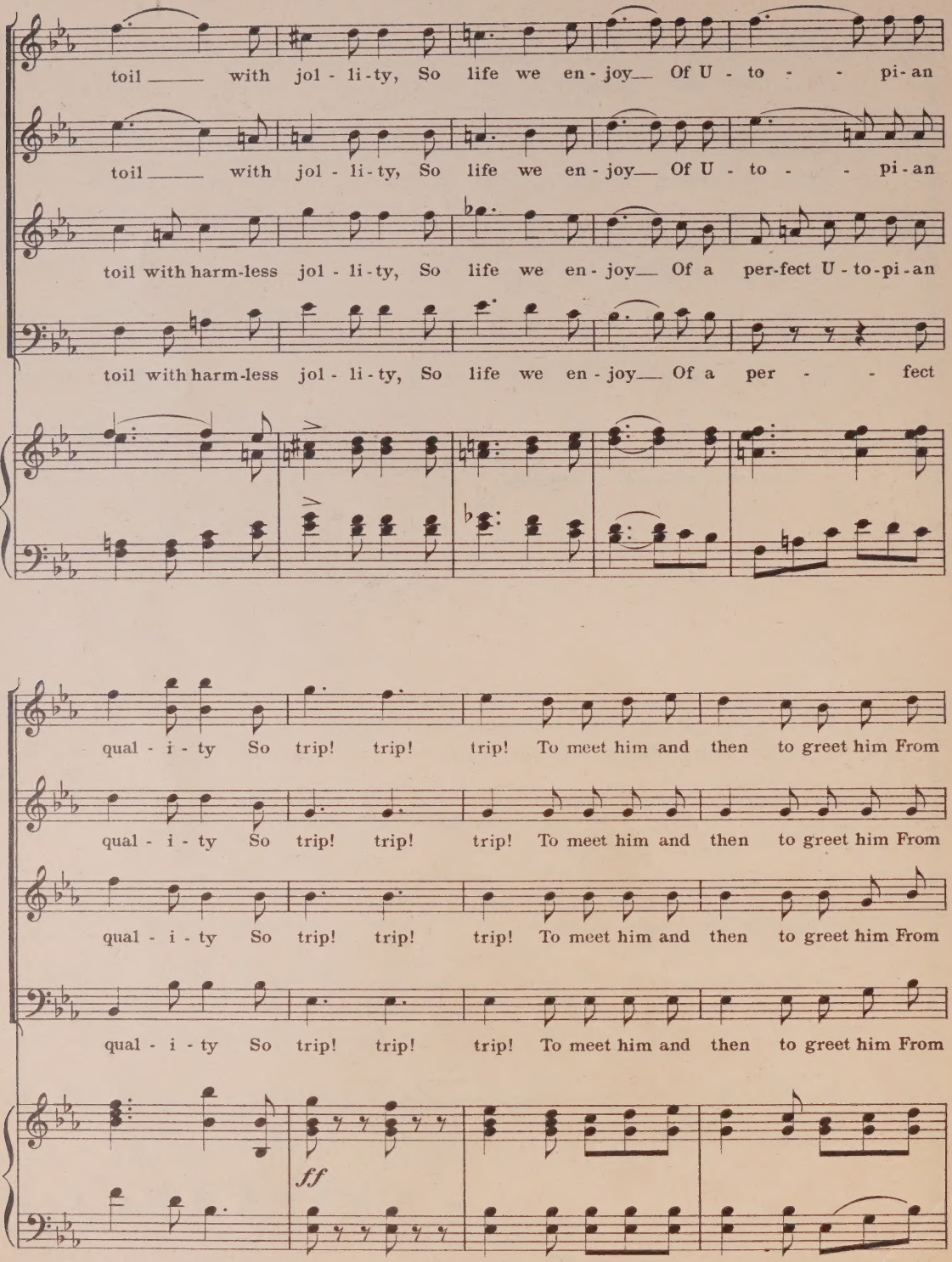


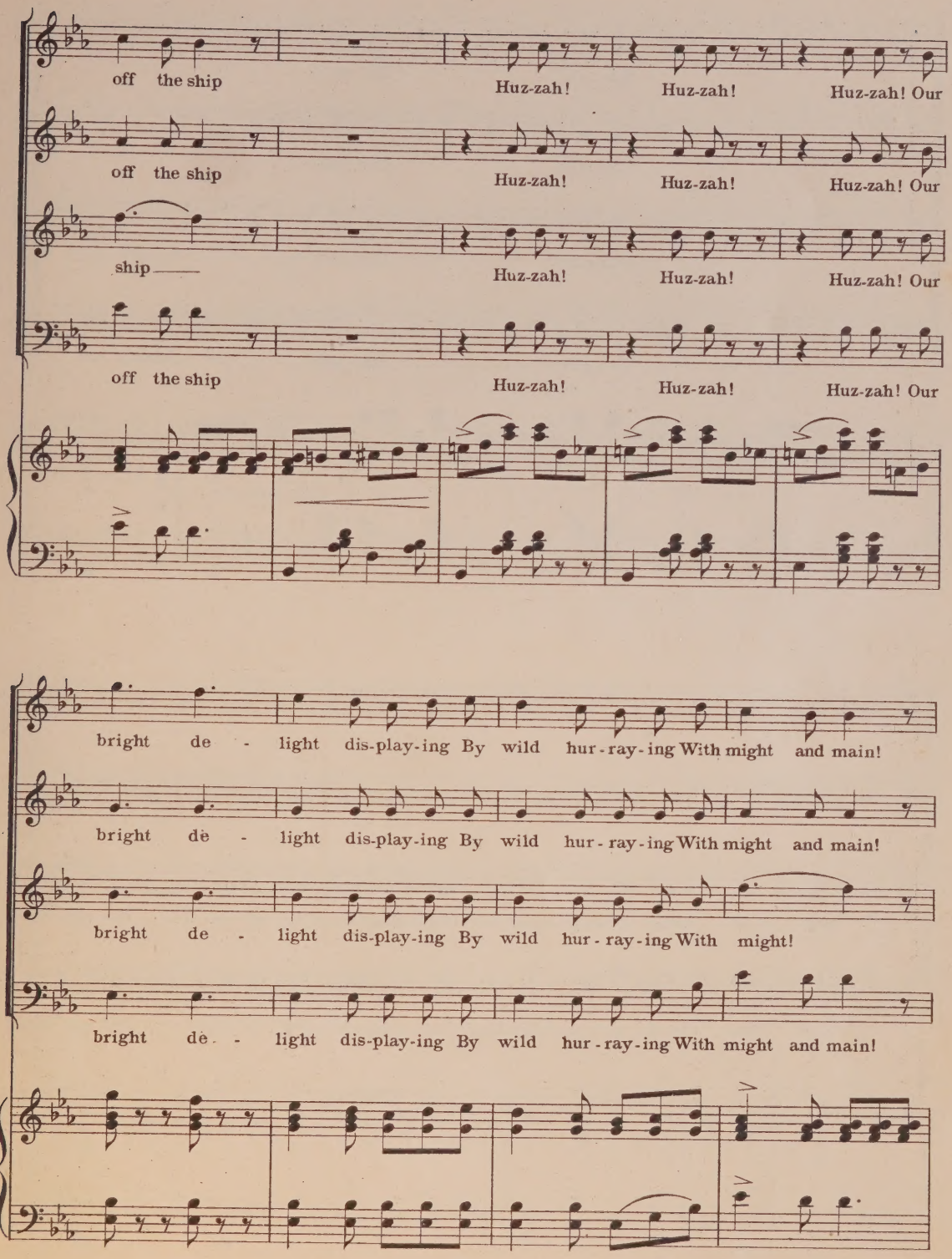

kind! Lord of our isle He is re-
kind! Lord of our isle He is re-
kind! Lord of our isle Let us wel - come his re-
kind! Lord of our isle Let us wel - come his re-
ad lib.

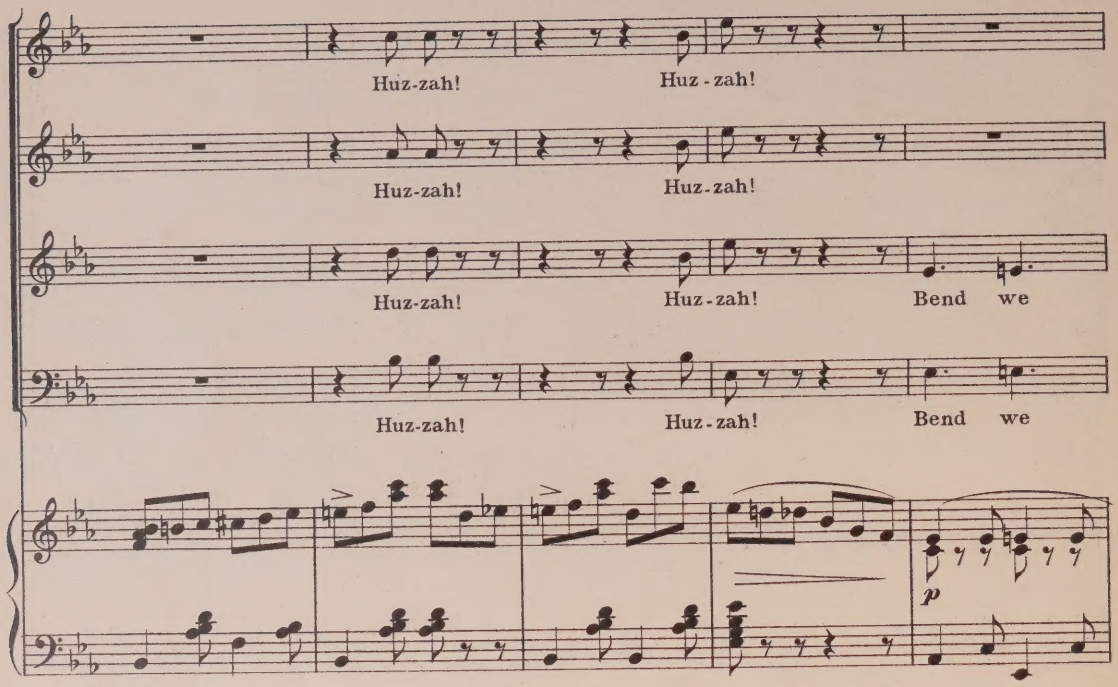

turn - ing a shout and a smile And cheek that is burn - ing!
turn - ing a shout and a smile And cheek that is burn - ing!
turn - ing a shout and a smile And a cheek with jol - li - ty burn - ing!
turn - ing a shout and a smile And a cheek with jol - li - ty burn - ing!

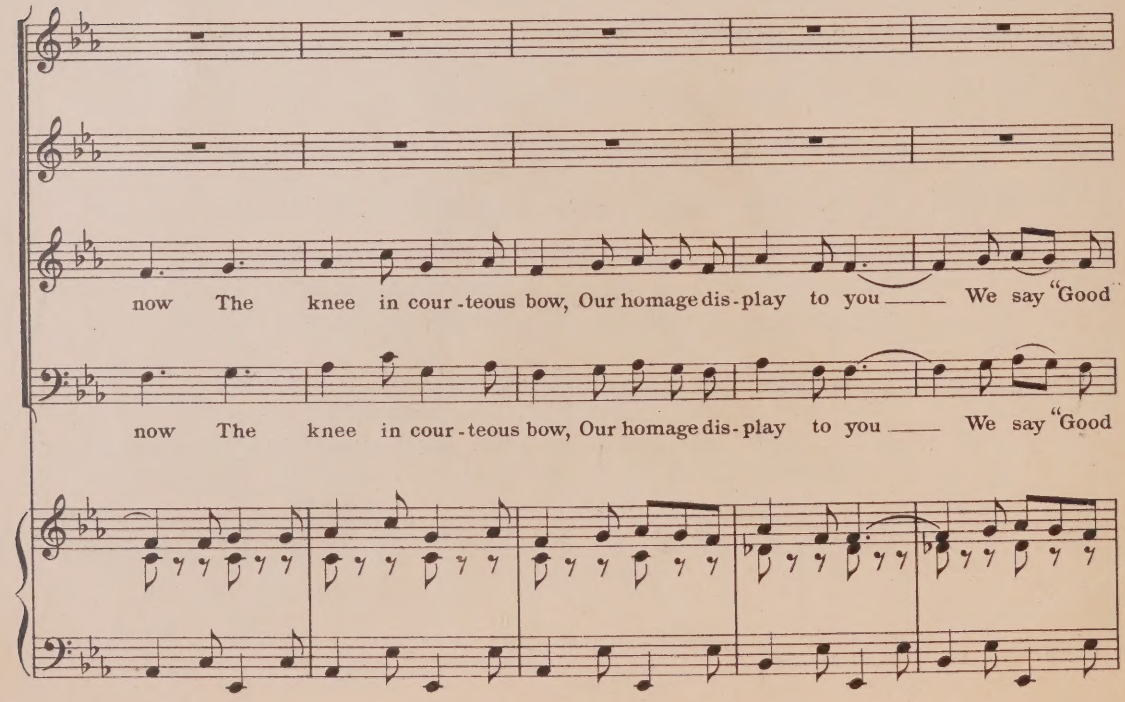

For, with pow'r not less than king's 'Neath his
For, with pow'r not less than king's 'Neath his
For, with a pow-er not less than a king's We 'neath his
For, with a pow-er not less than a king's We 'neath his
ff

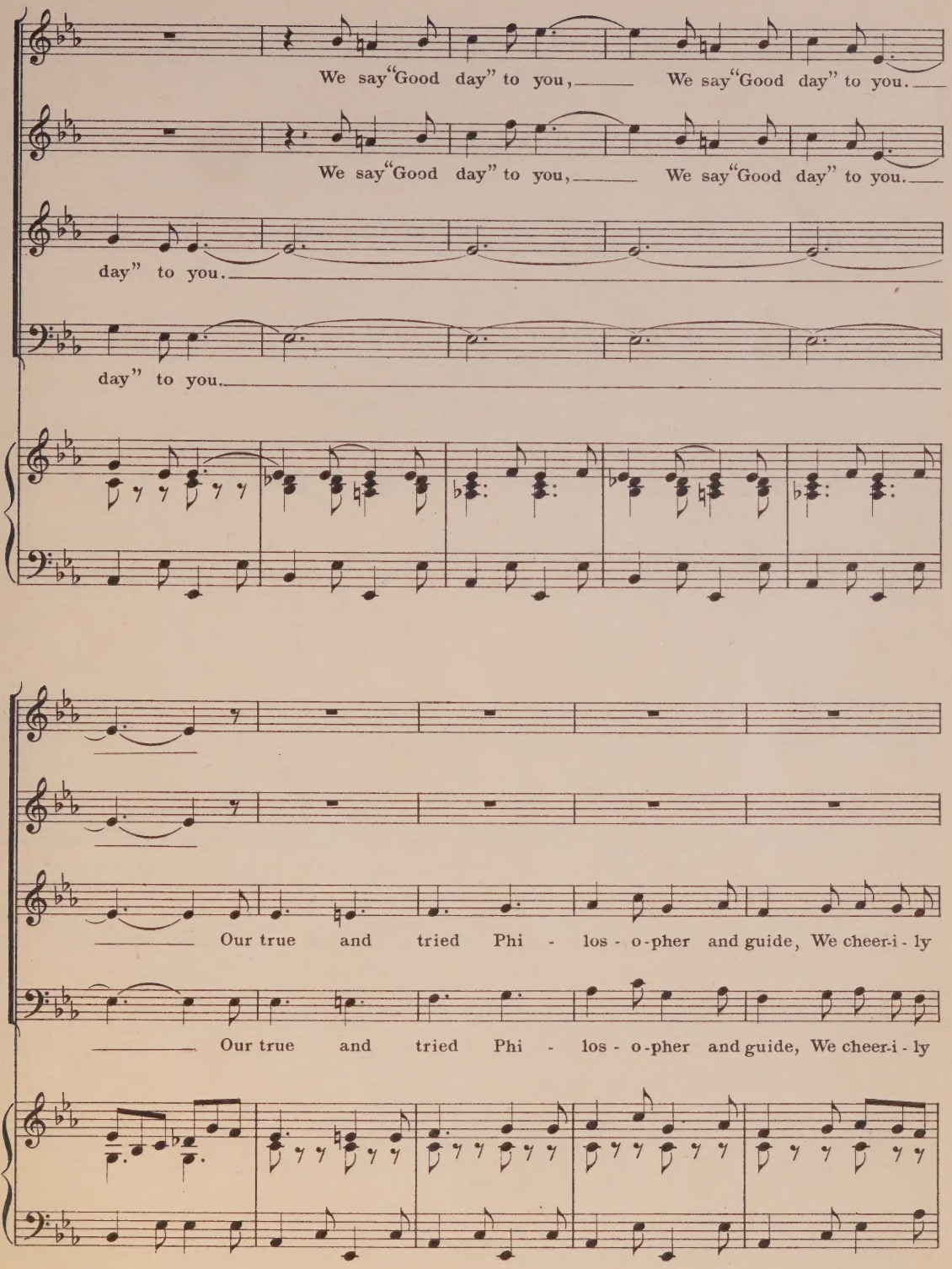

rule and his shelt-er-ing wings We can al-loy Our
rule and his shelt-er ing wings We can al-loy Our
rule and his shelt-er-ing wings Here can al-loy Our
rule and his shelt-er-ing wings Here can al-loy Our

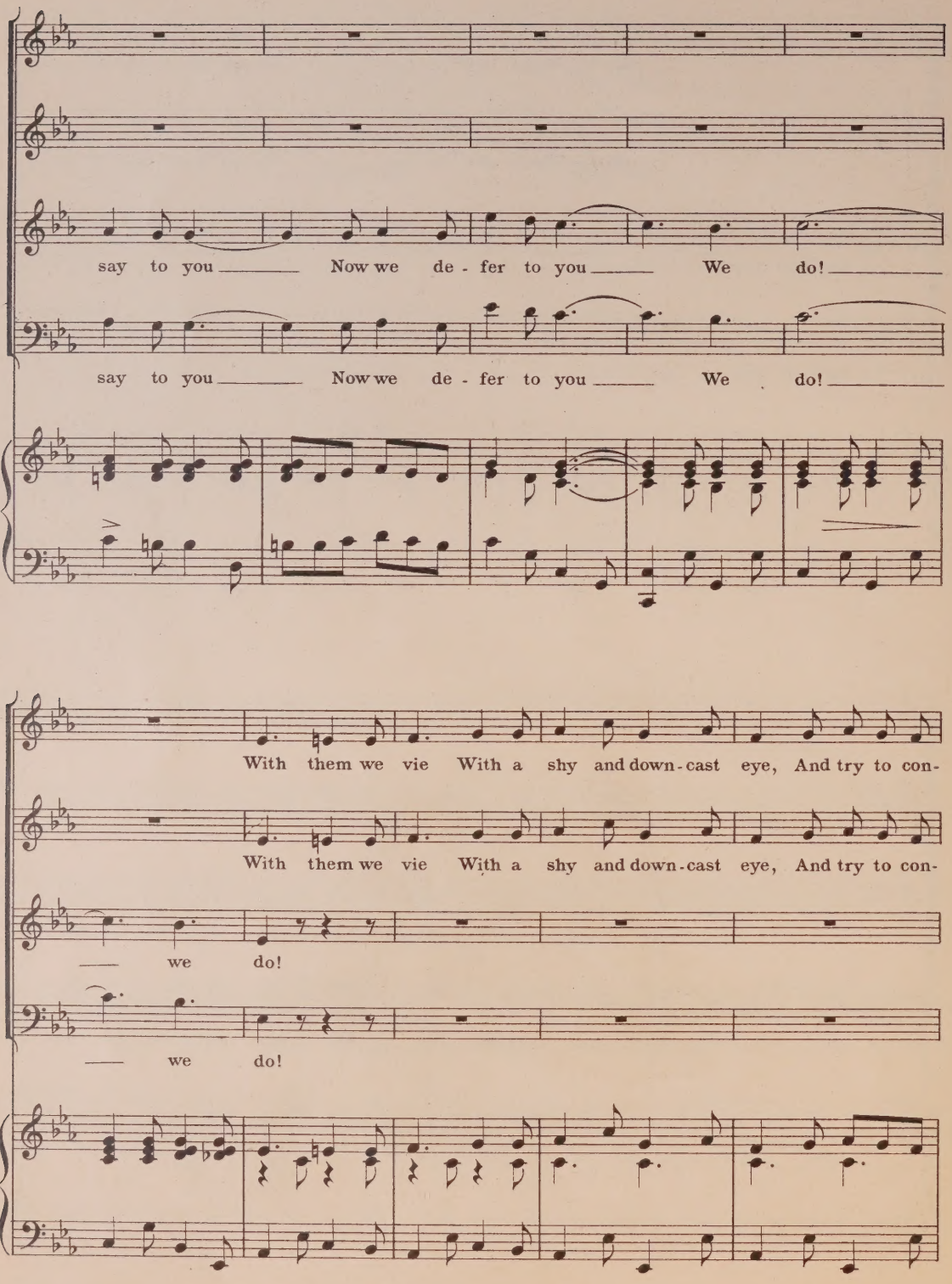

toil ___ with jol - li - ty, So life we en - joy___ Of U - to - - pi - an
toil ___ with jol - li - ty, So life we en - joy___ Of U - to - - pi - an
toil with harm-less jol - li - ty, So life we en - joy___ Of a per-fect U - to - pi - an
toil with harm-less jol - li - ty, So life we en - joy___ Of a per - - fect
qual - i - ty So trip! trip! trip! To meet him and then to greet him From
qual - i - ty So trip! trip! trip! To meet him and then to greet him From
qual - i - ty So trip! trip! trip! To meet him and then to greet him From
qual - i - ty So trip! trip! trip! To meet him and then to greet him From
ff

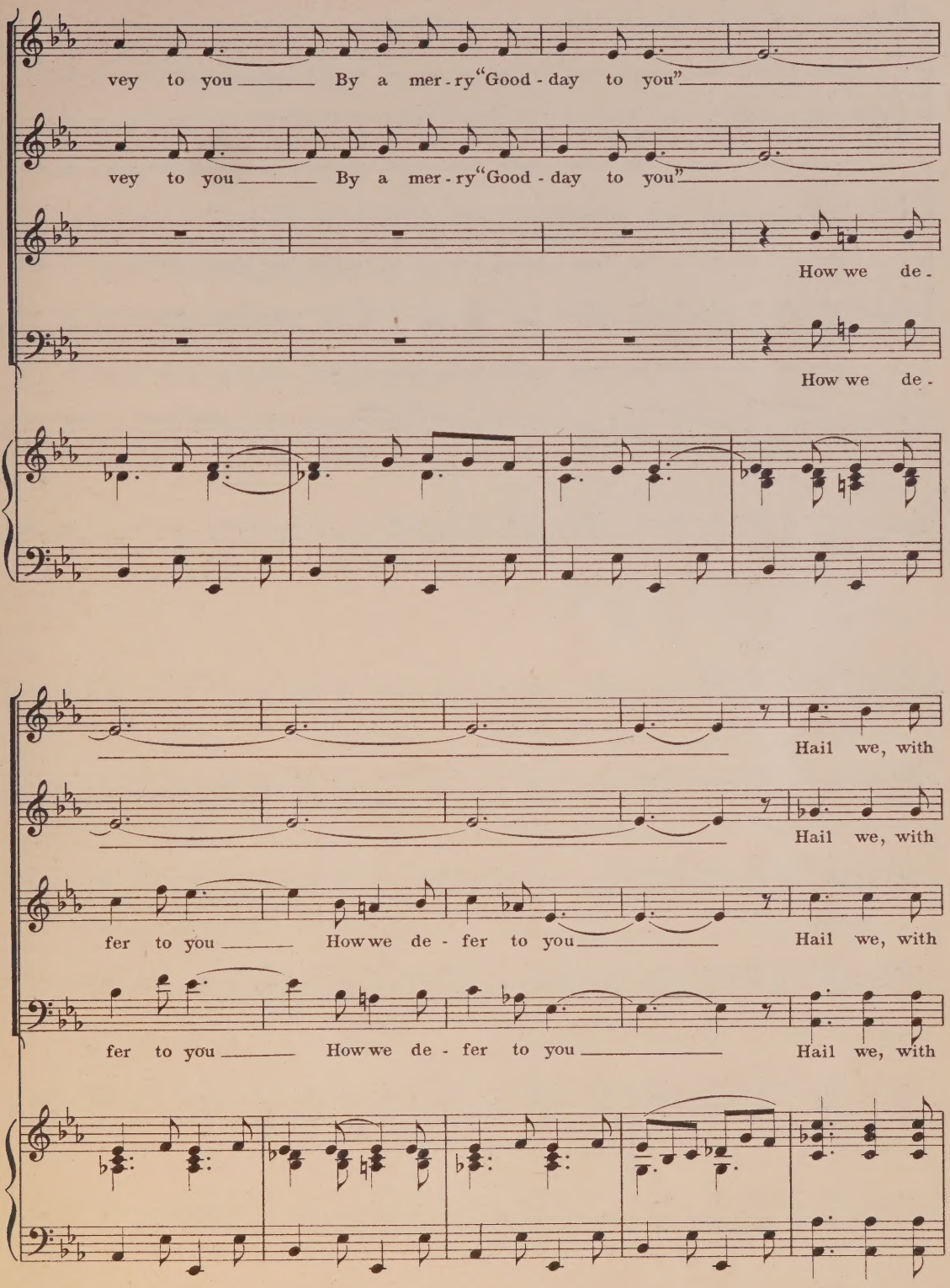

off the ship
Huz-zah! Huz-zah! Huz-zah! Our
off the ship
Huz-zah! Huz-zah! Huz-zah! Our
ship
Huz-zah! Huz-zah! Huz-zah! Our
off the ship
Huz-zah! Huz-zah! Huz-zah! Our
bright de - light dis-play-ing By wild hur-ray-ing With might and main!
bright de - light dis-play-ing By wild hur-ray-ing With might and main!
bright de - light dis-play-ing By wild hur-ray-ing With might!
bright de - light dis-play-ing By wild hur-ray-ing With might and main!

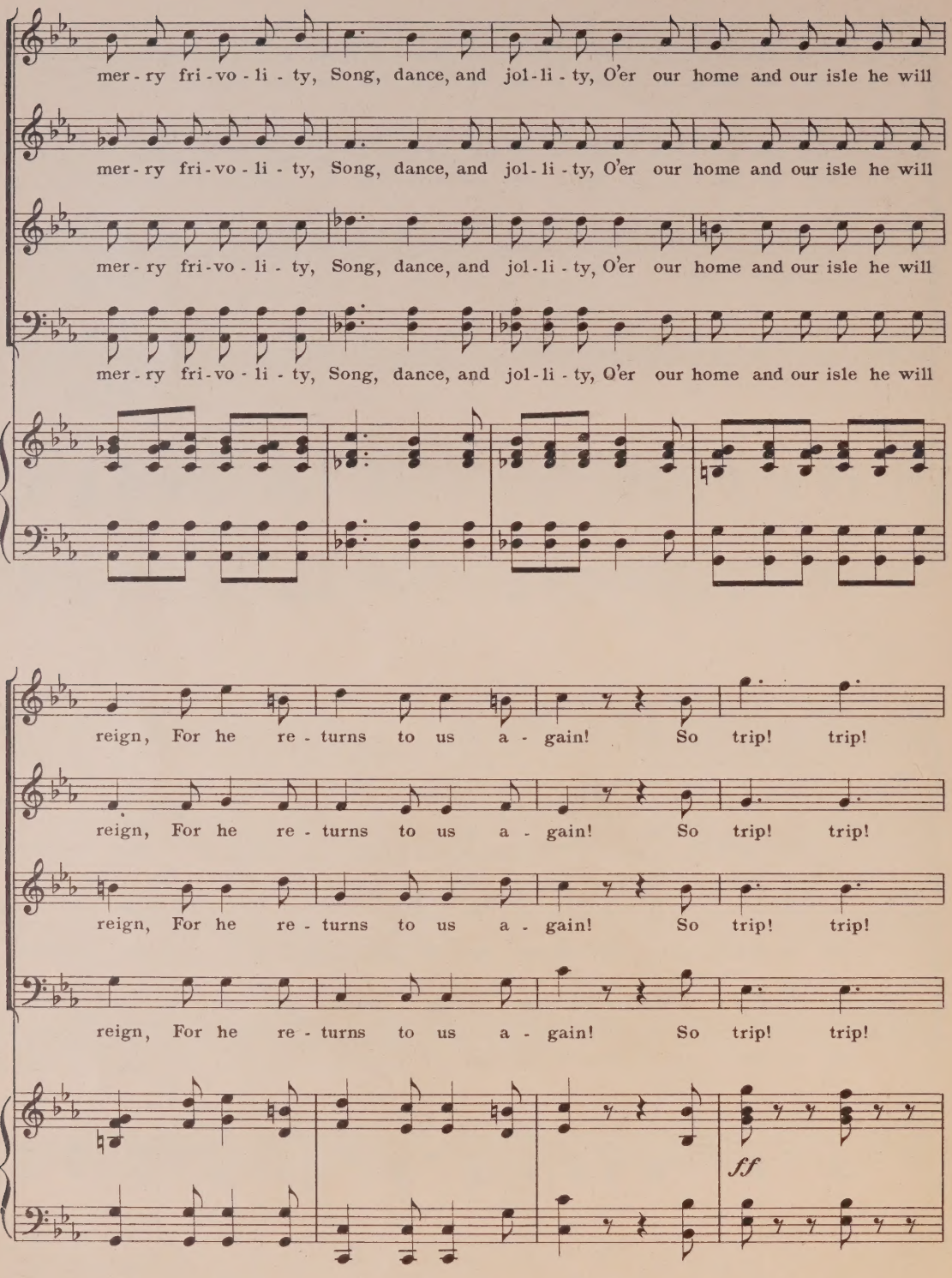

Huz-zah!
Huz-zah!
Huz-zah!
Huz-zah!
Huz-zah!
Huz-zah!
Huz-zah!
Huz-zah!
Bend we
Bend we
p

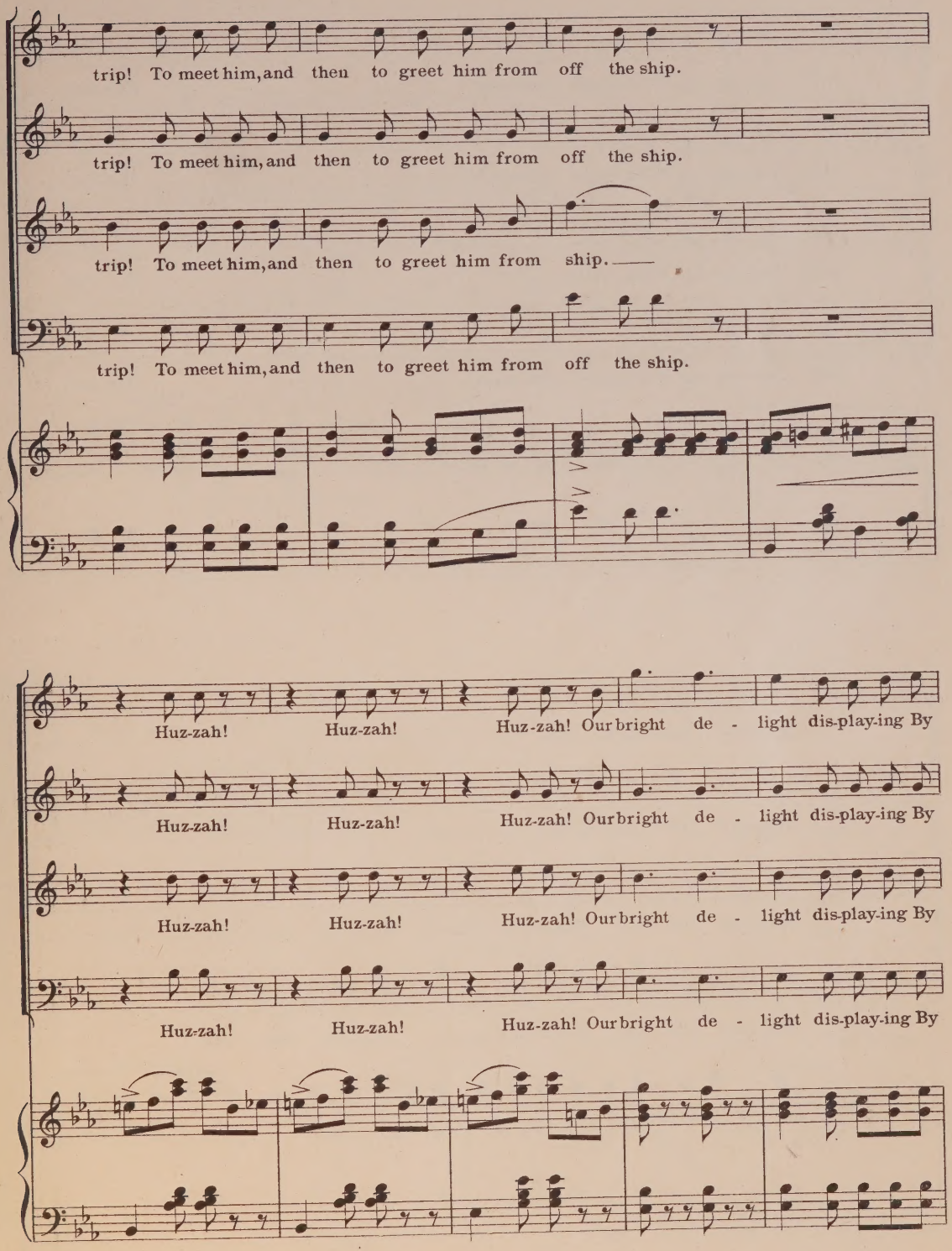

now The knee in cour-teous bow, Our homage dis-play to you We say "Good
now The knee in cour-teous bow, Our homage dis-play to you We say "Good

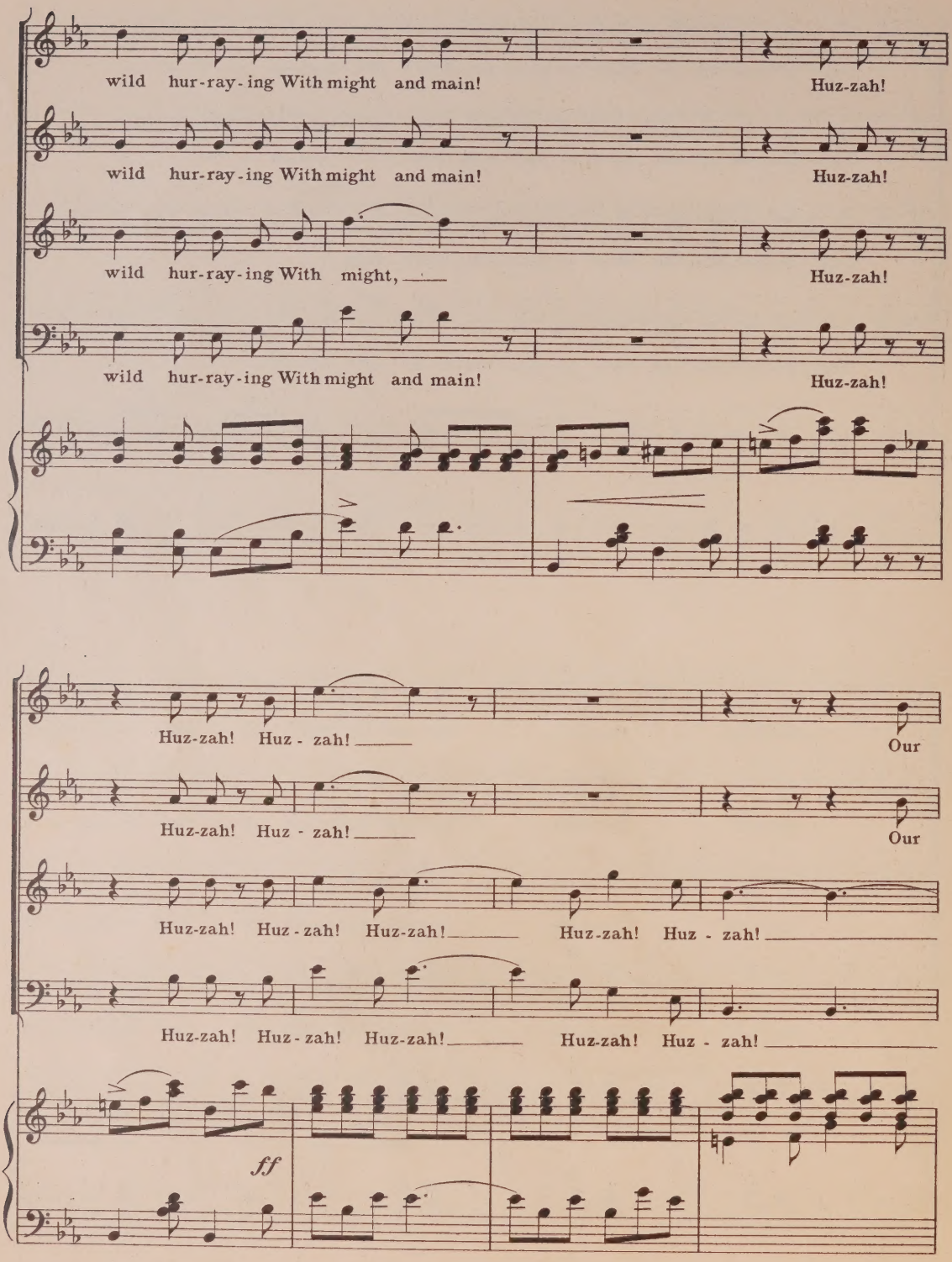

We say "Good day" to you, We say "Good day" to you.
We say "Good day" to you, We say "Good day" to you.
day" to you.
day" to you.
Our true and tried Phi - los - o-pher and guide, We cheer-i - ly
Our true and tried Phi - los - o-pher and guide, We cheer-i - ly

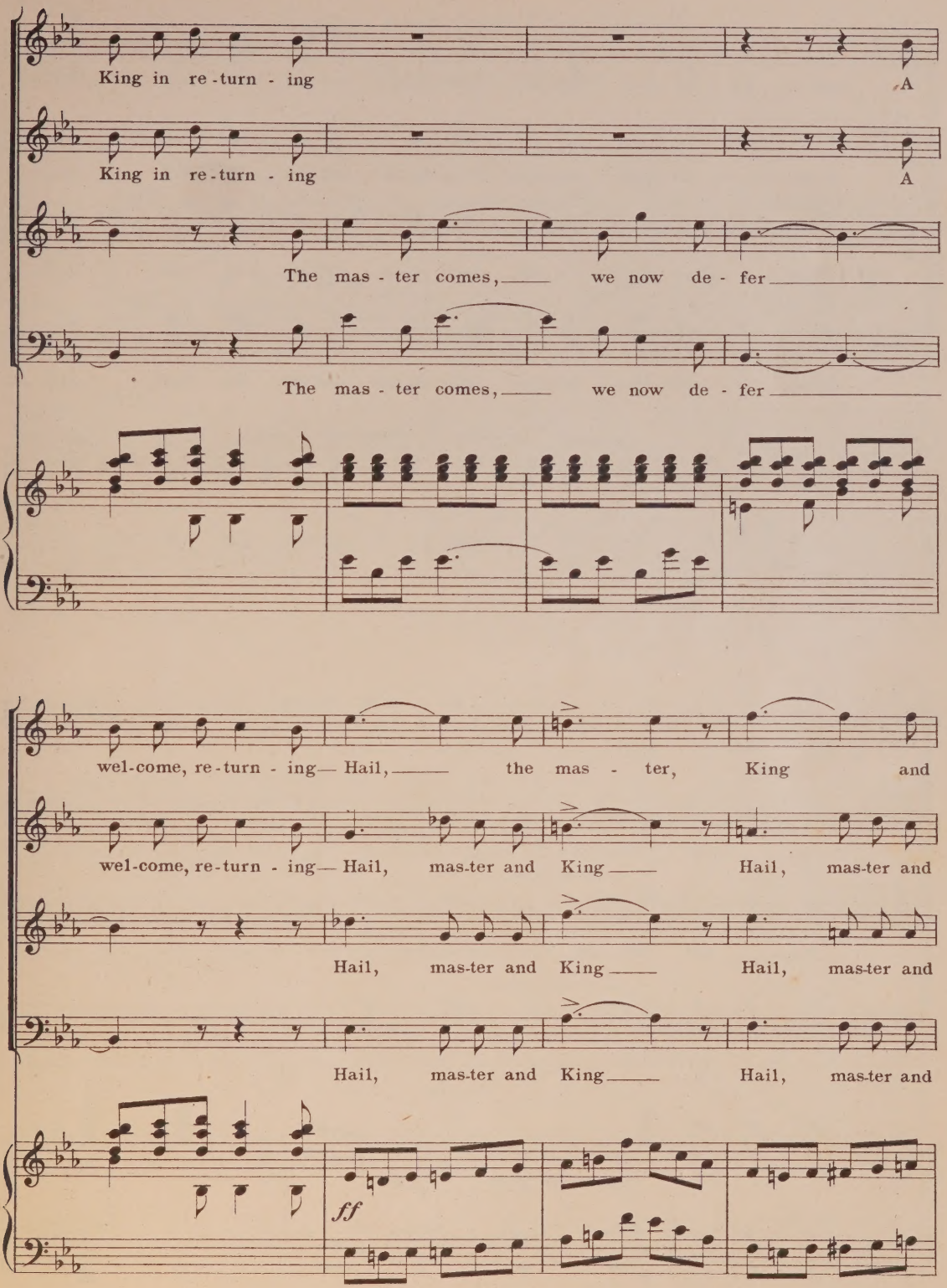

say to you Now we de - fer to you We do!
say to you Now we de - fer to you We do!
With them we vie With a shy and down-cast eye, And try to con-
With them we vie With a shy and down-cast eye, And try to con-
we do!
we do!

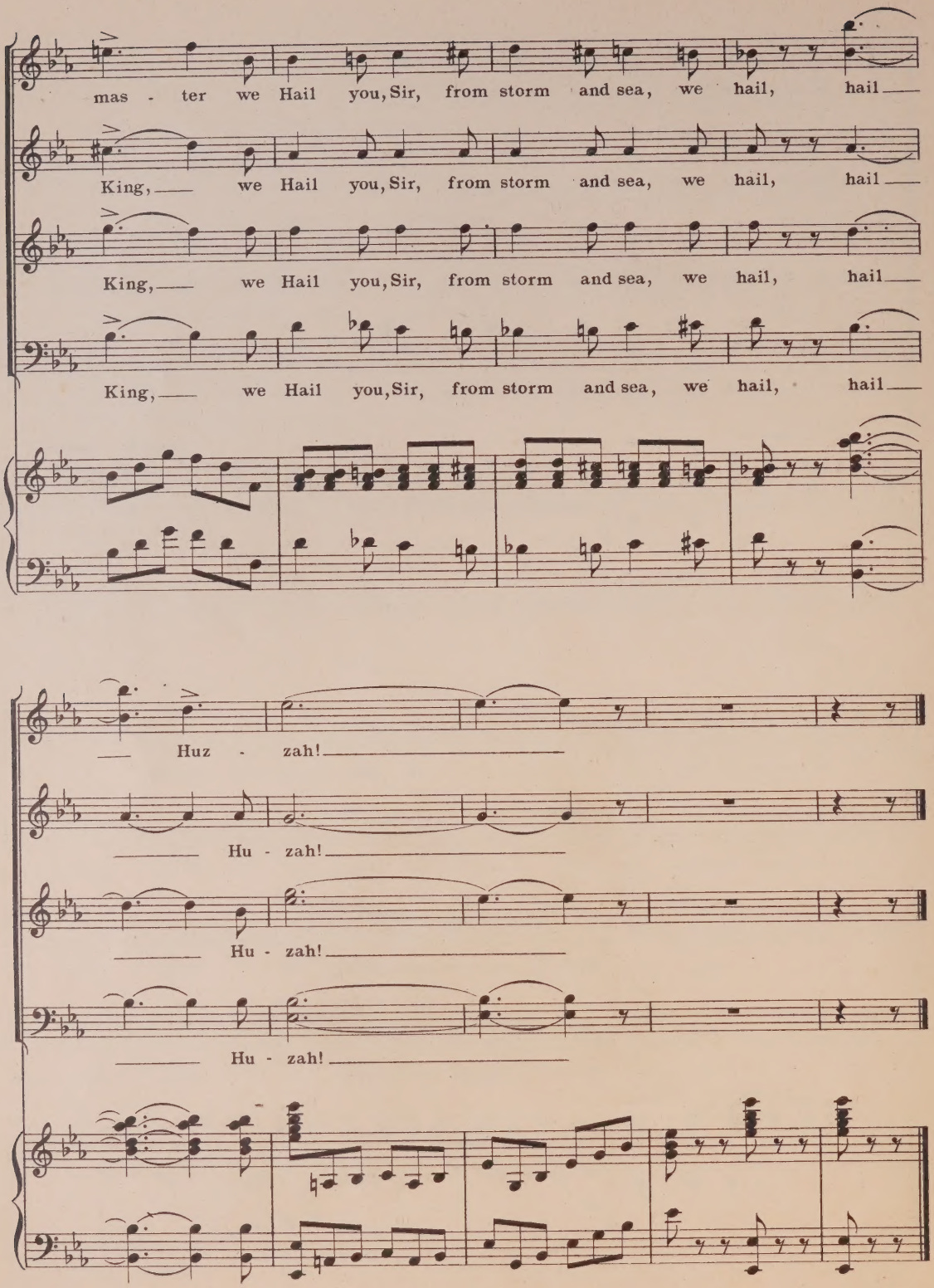

vey to you By a mer - ry "Good - day to you"
vey to you By a mer - ry "Good - day to you"
How we de -
How we de -
Hail we, with
Hail we, with
fer to you How we de - fer to you Hail we, with
fer to you How we de - fer to you Hail we, with


mer - ry fri - vo - li - ty, Song, dance, and jol - li - ty, O'er our home and our isle he will
mer - ry fri - vo - li - ty, Song, dance, and jol - li - ty, O'er our home and our isle he will
mer - ry fri - vo - li - ty, Song, dance, and jol - li - ty, O'er our home and our isle he will
mer - ry fri - vo - li - ty, Song, dance, and jol - li - ty, O'er our home and our isle he will
reign, For he re - turns to us a - gain! So trip! trip!
reign, For he re - turns to us a - gain! So trip! trip!
reign, For he re - turns to us a - gain! So trip! trip!
reign, For he re - turns to us a - gain! So trip! trip!
ff


trip! To meet him, and then to greet him from off the ship.
trip! To meet him, and then to greet him from off the ship.
trip! To meet him, and then to greet him from ship.
trip! To meet him, and then to greet him from off the ship.
Huz-zah! Huz-zah! Huz-zah! Our bright de - light dis-play-ing By
Huz-zah! Huz-zah! Huz-zah! Our bright de - light dis-play-ing By
Huz-zah! Huz-zah! Huz-zah! Our bright de - light dis-play-ing By
Huz-zah! Huz-zah! Huz-zah! Our bright de - light dis-play-ing By


wild hur-ray-ing With might and main!
Huz-zah!
wild hur-ray-ing With might and main!
Huz-zah!
wild hur-ray-ing With might,
Huz-zah!
wild hur-ray-ing With might and main!
Huz-zah!
Huz-zah! Huz - zah!
Our
Huz-zah! Huz - zah!
Our
Huz-zah! Huz - zah! Huz-zah!
Huz-zah! Huz - zah!
Huz-zah! Huz - zah! Huz-zah!
Huz-zah! Huz - zah!
ff

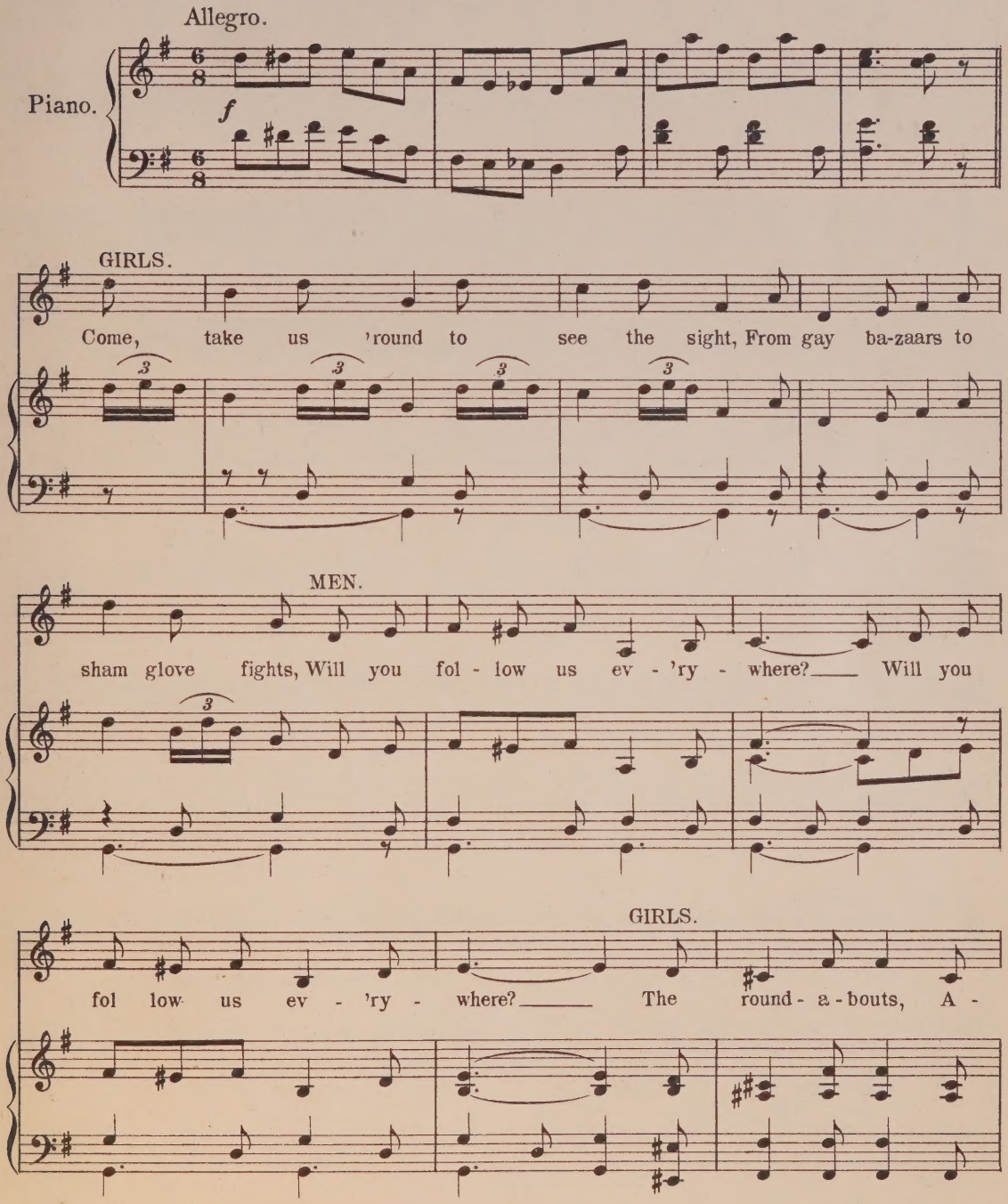

King in re-turn - ing
A
King in re-turn - ing
A
The mas - ter comes, we now de - fer
The mas - ter comes, we now de - fer
wel-come, re-turn - ing— Hail, the mas - ter, King and
wel-come, re-turn - ing— Hail, mas-ter and King Hail, mas-ter and
Hail, mas-ter and King Hail, mas-ter and
Hail, mas-ter and King Hail, mas-ter and
ff

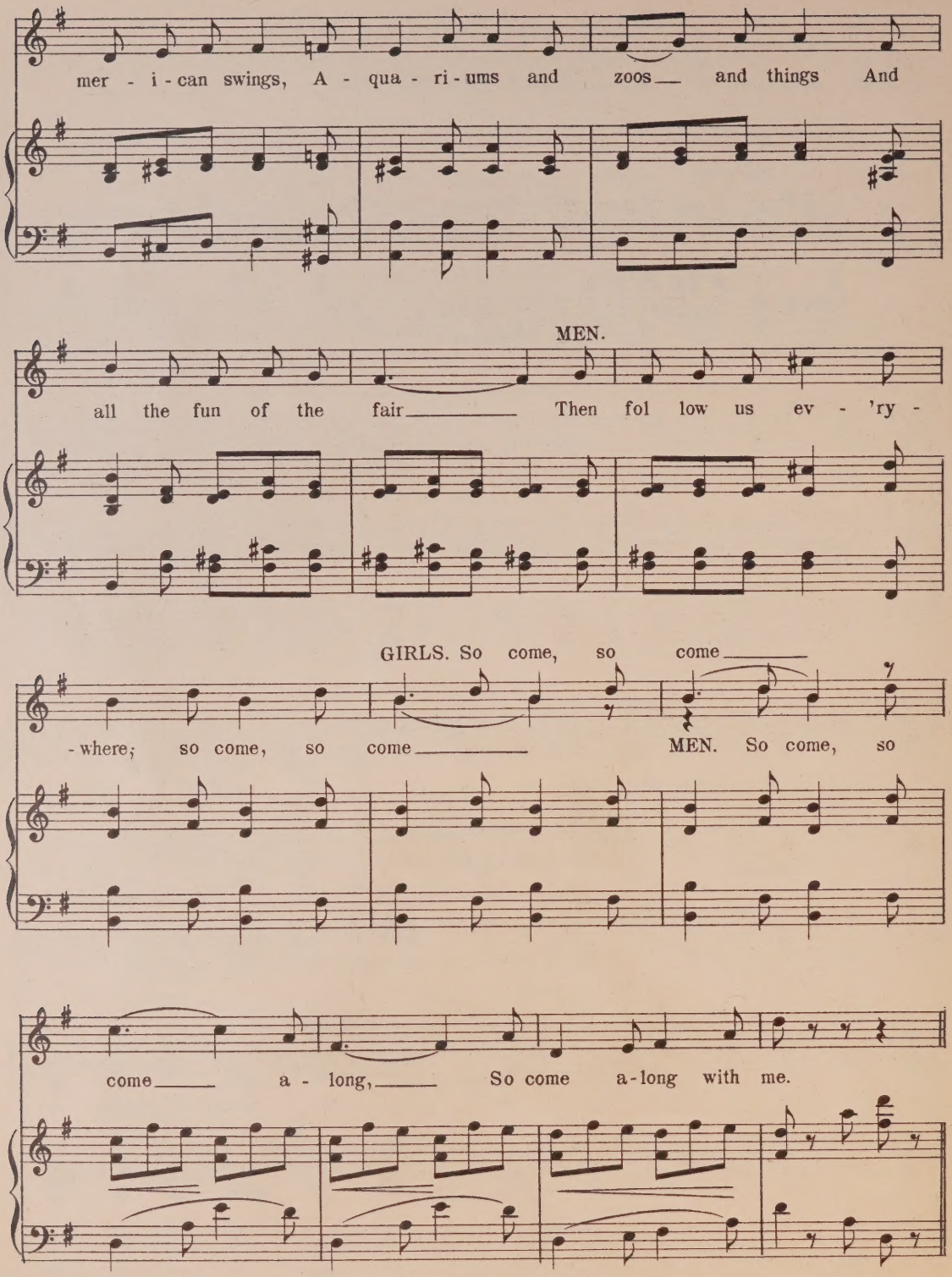

mas - ter we Hail you, Sir, from storm and sea, we hail, hail
King, we Hail you, Sir, from storm and sea, we hail, hail
King, we Hail you, Sir, from storm and sea, we hail, hail
King, we Hail you, Sir, from storm and sea, we hail, hail
Huz - zah!
Hu - zah!
Hu - zah!
Hu - zah!

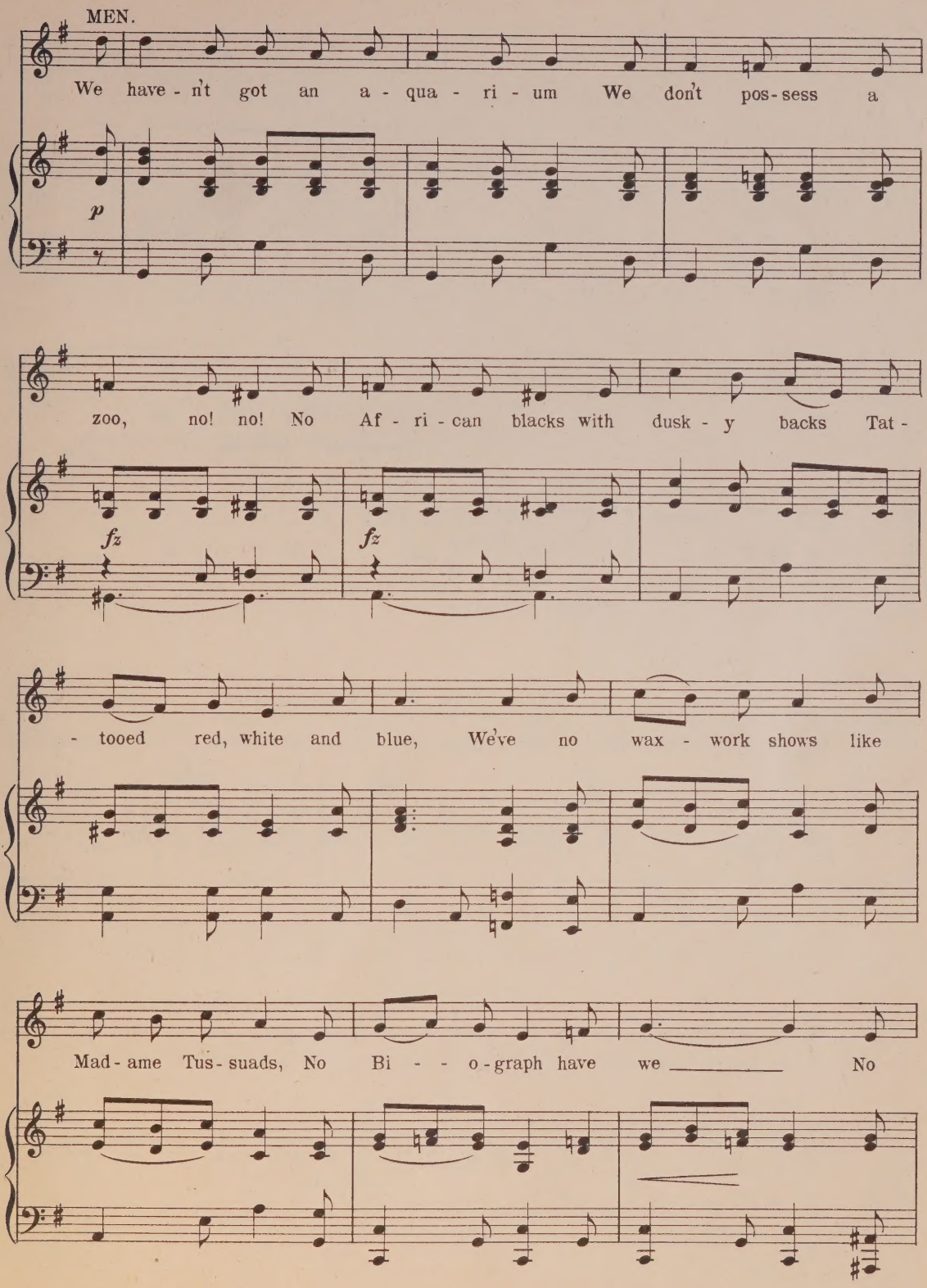
Come and See Our Island.

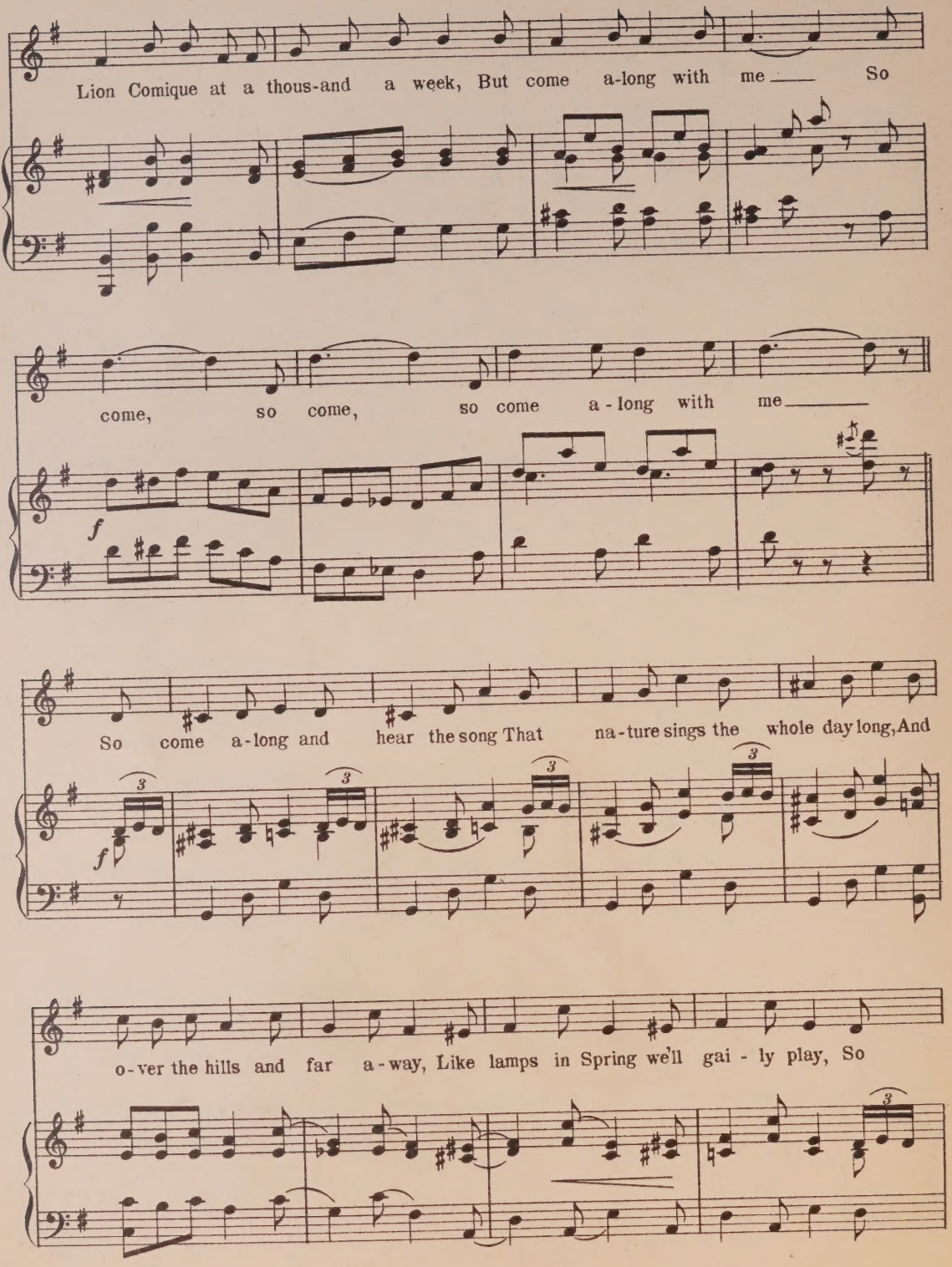
No. 6.

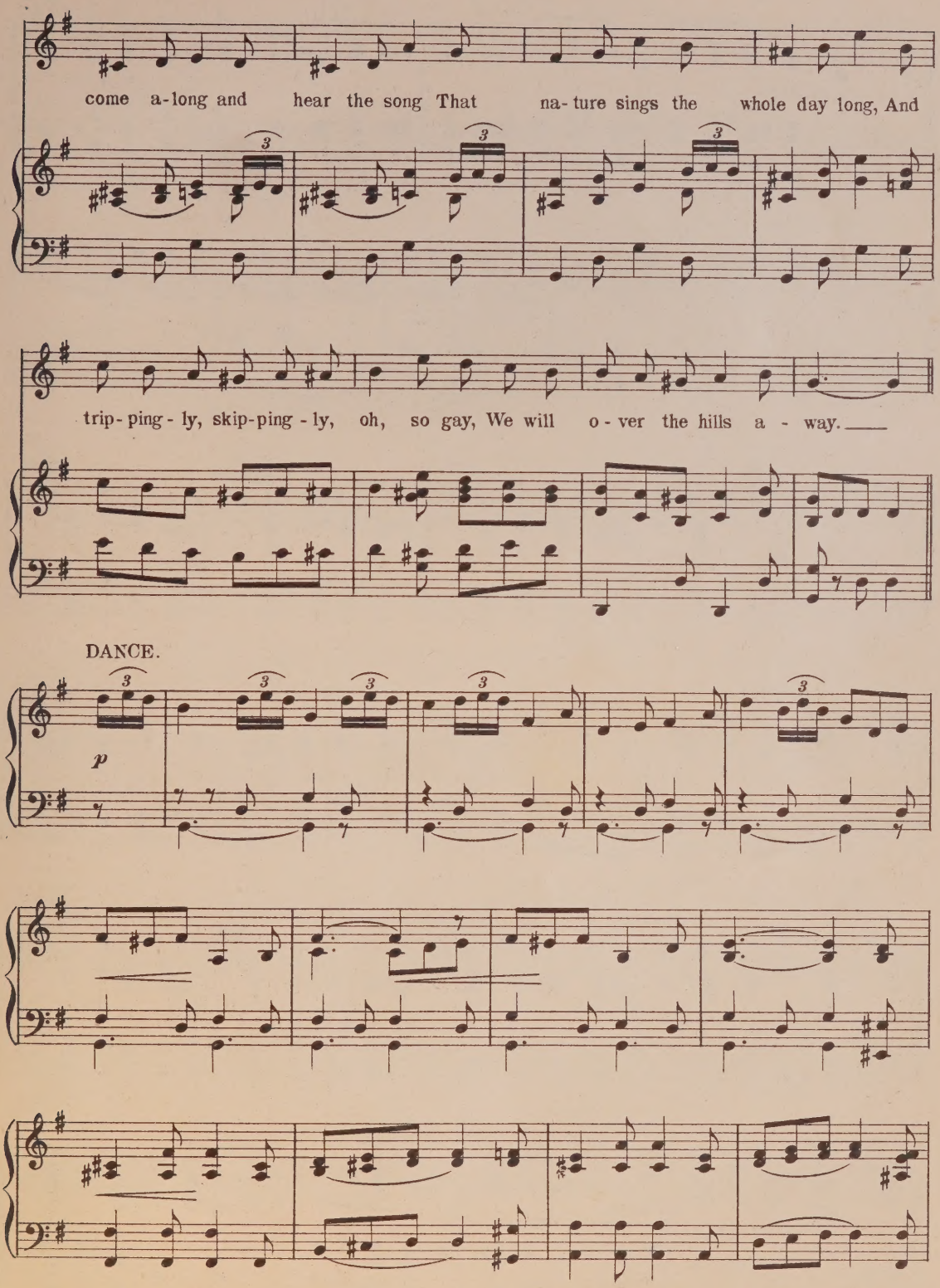
English Girls and Clerks.

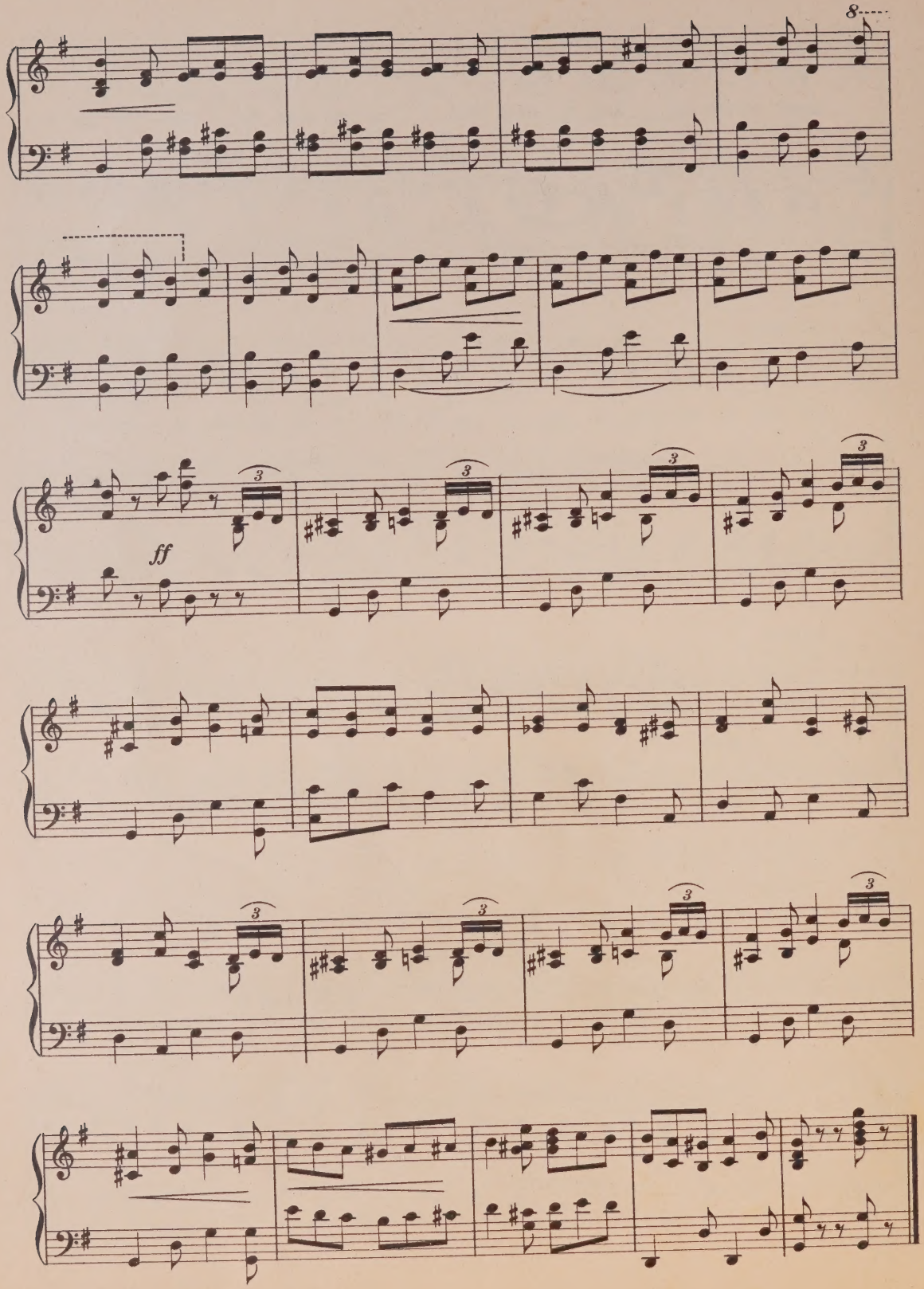



mer - i - can swings, A - qua - ri - ums and zoos and things And
MEN.
all the fun of the fair Then fol low us ev - 'ry -
GIRLS. So come, so come
- where; so come, so come
MEN. So come, so
come a - long, So come a - long with me.


MEN.
We have - n't got an a - qua - ri - um We don't pos - sess a
p
zoo, no! no! No Af - ri - can blacks with dusk - y backs Tat -
fz
fz
- tooed red, white and blue, We've no wax - work shows like
Mad - ame Tus - suads, No Bi - - o - graph have we No


Lion Comique at a thous-and a week, But come a-long with me So
come, so come, so come a-long with me
f
So come a-long and hear the song That na-ture sings the whole day long, And
f
o-ver the hills and far a-way, Like lamps in Spring we'll gai-ly play, So

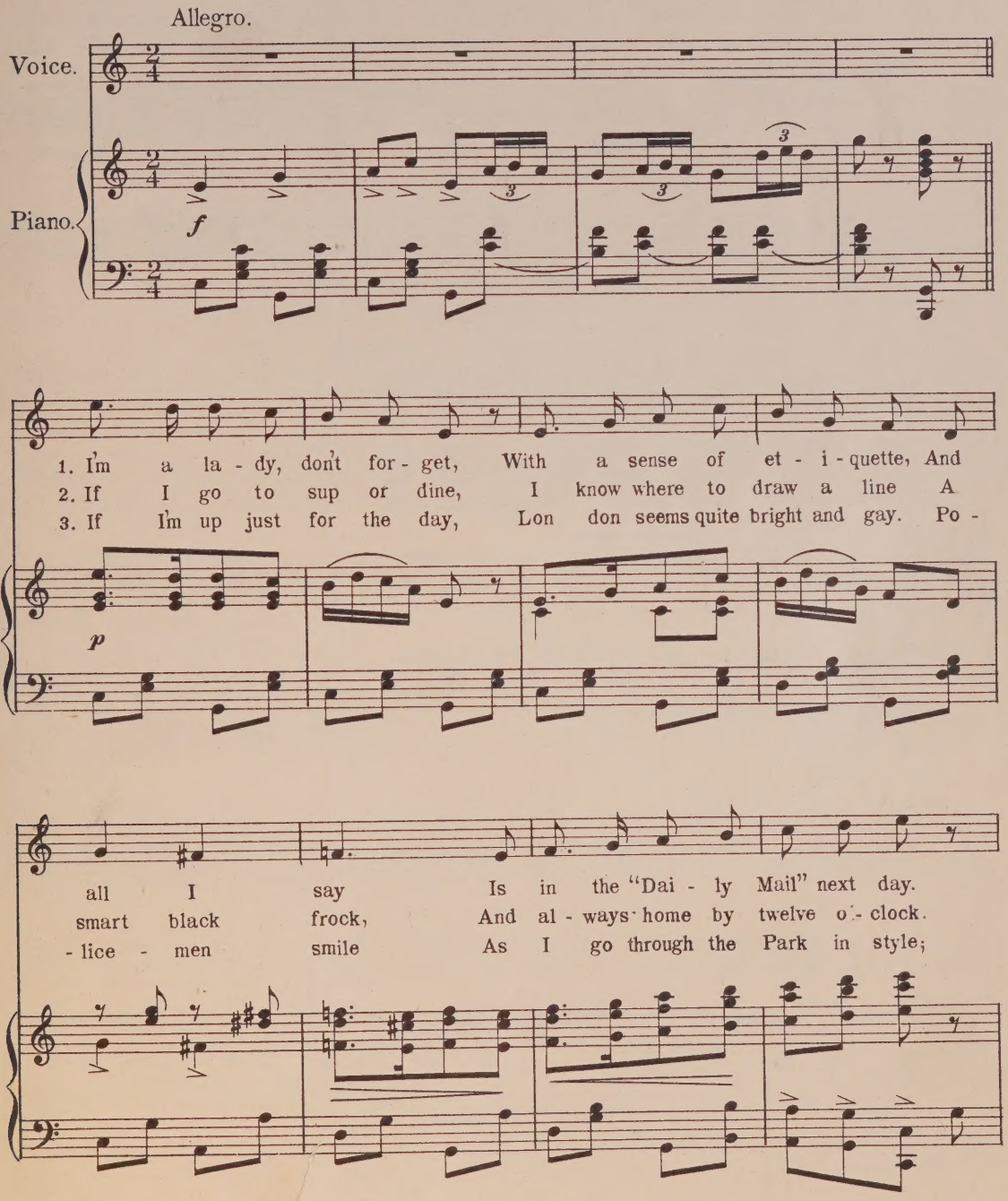

come a-long and hear the song That na-ture sings the whole day long, And
trip-ping-ly, skip-ping-ly, oh, so gay, We will o-ver the hills a-way.
DANCE.
p

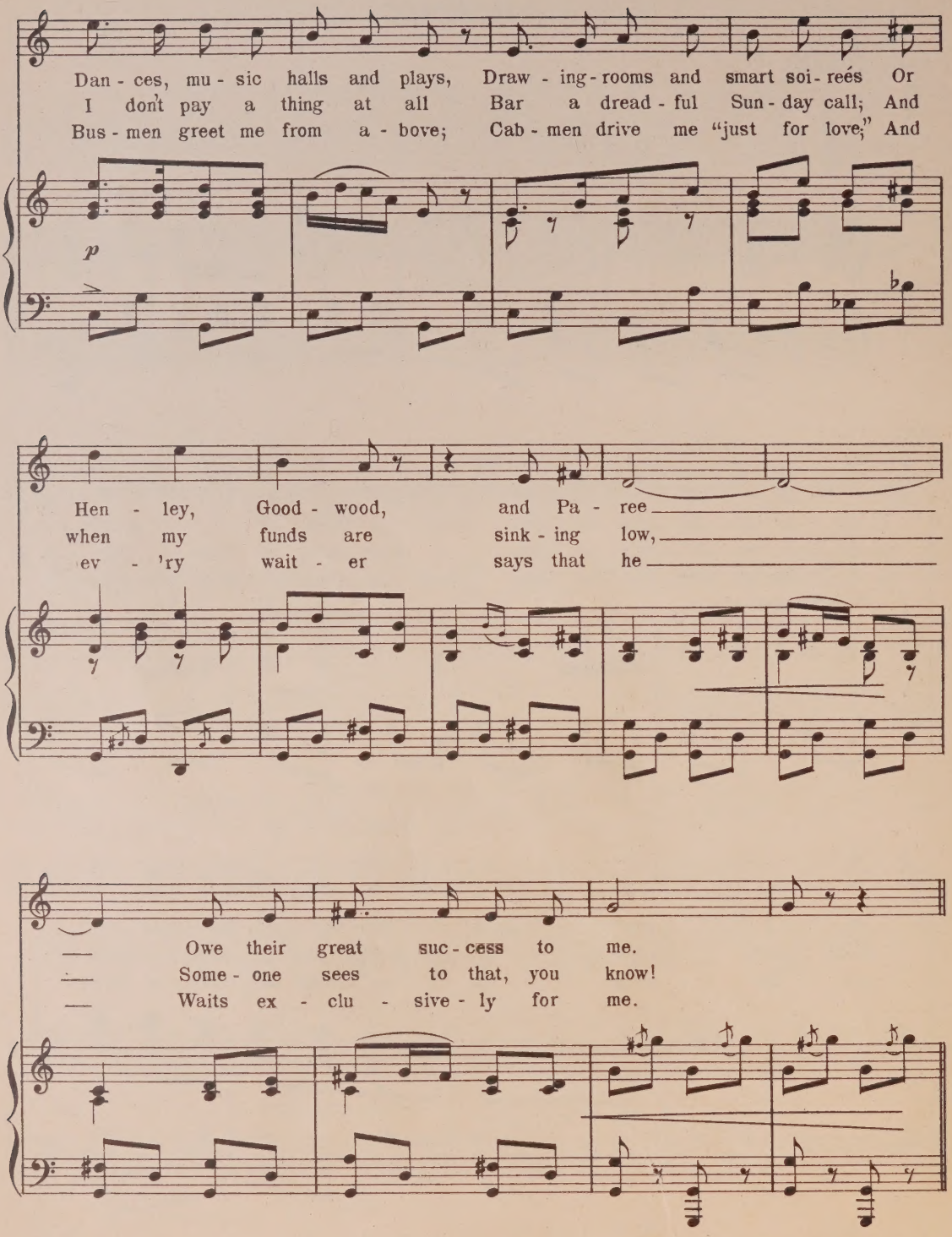

8
ff
3

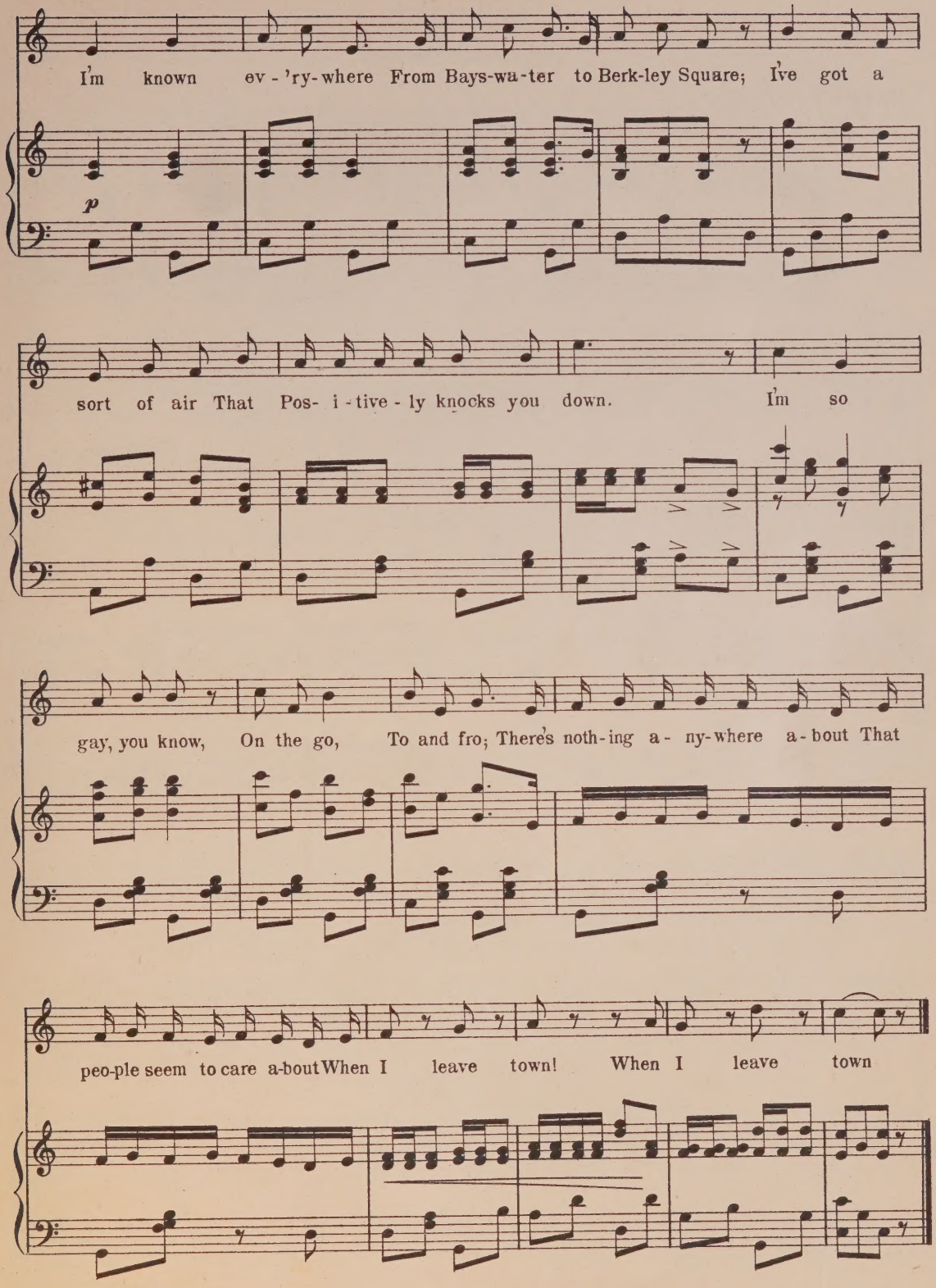
No 7. When I Leave Town.

Lady Holyrood.

Words by
PAUL RUBENS.




Dan - ces, mu - sic halls and plays, Draw - ing - rooms and smart soi - reés Or
I don't pay a thing at all Bar a dread - ful Sun - day call; And
Bus - men greet me from a - bove; Cab - men drive me "just for love;" And
p
Hen - ley, Good - wood, and Pa - ree
when my funds are sink - ing low,
ev - 'ry wait - er says that he
Owe their great suc - cess to me.
Some - one sees to that, you know!
Waits ex - clu - sive - ly for me.

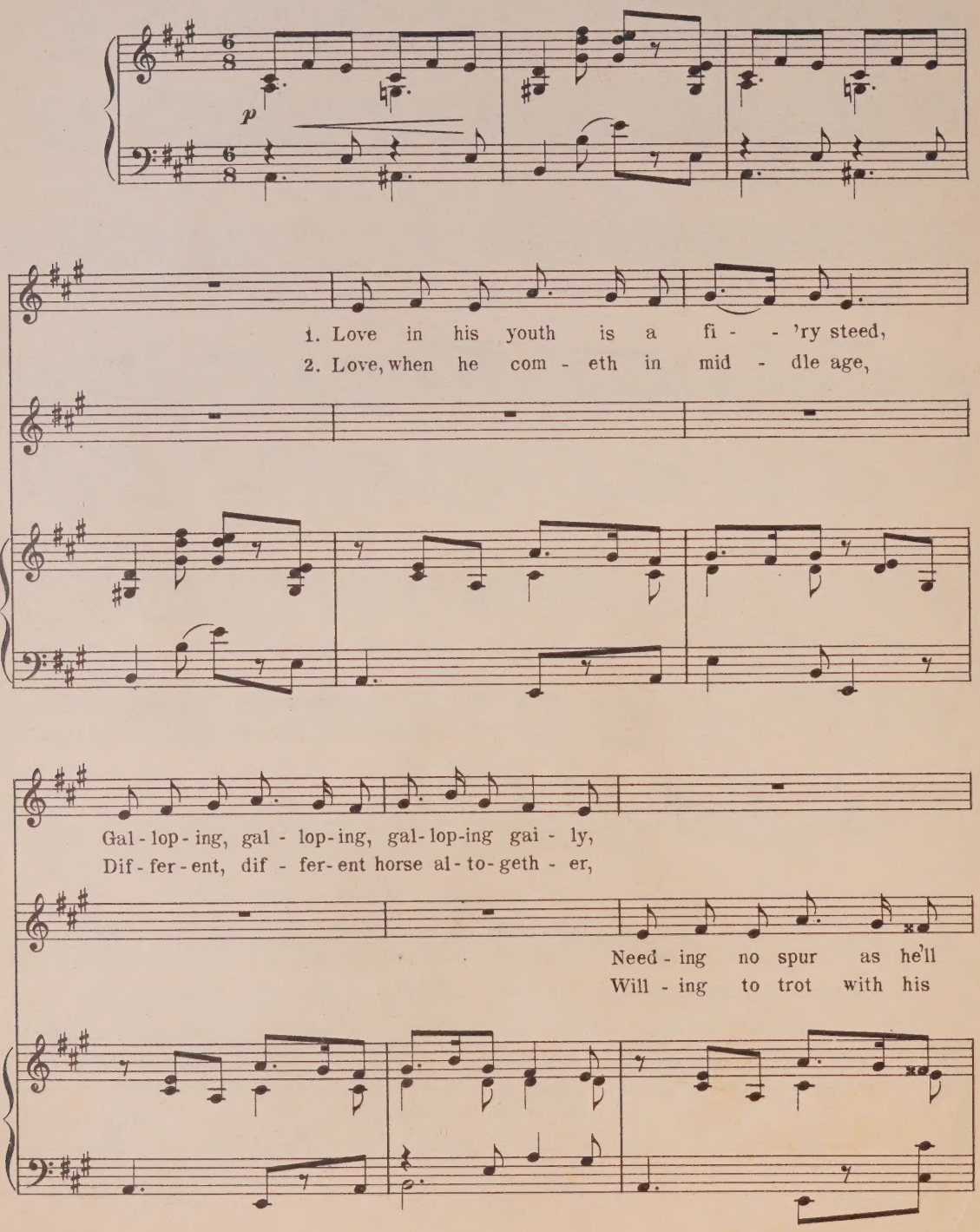

I'm known ev - 'ry-where From Bays-wa-ter to Berk-ley Square; I've got a
p
sort of air That Pos- i - tive - ly knocks you down. I'm so
gay, you know, On the go, To and fro; There's noth-ing a- ny-where a-bout That
peo-ple seem to care a-bout When I leave town! When I leave town

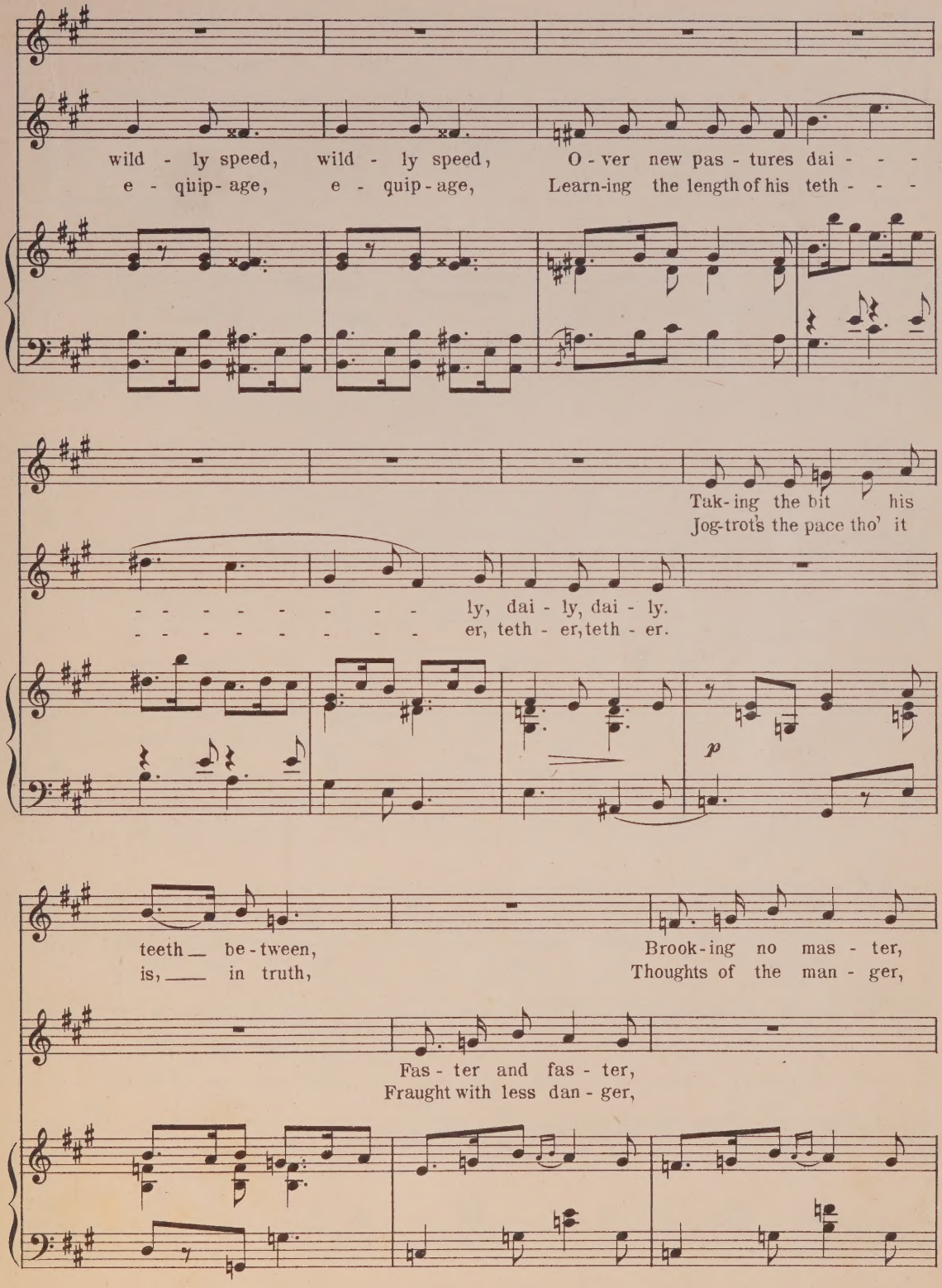
Galloping.

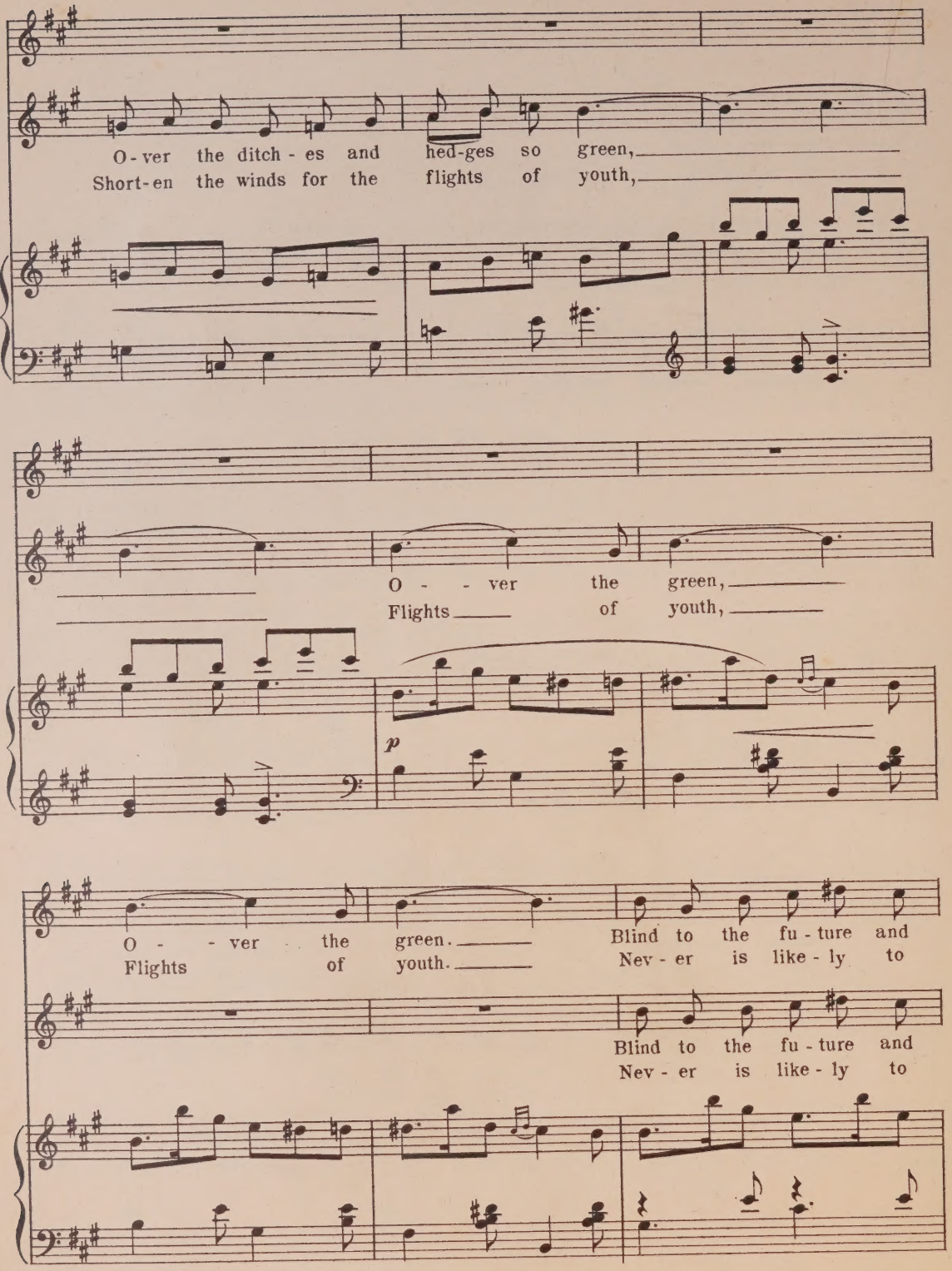
No. 8.

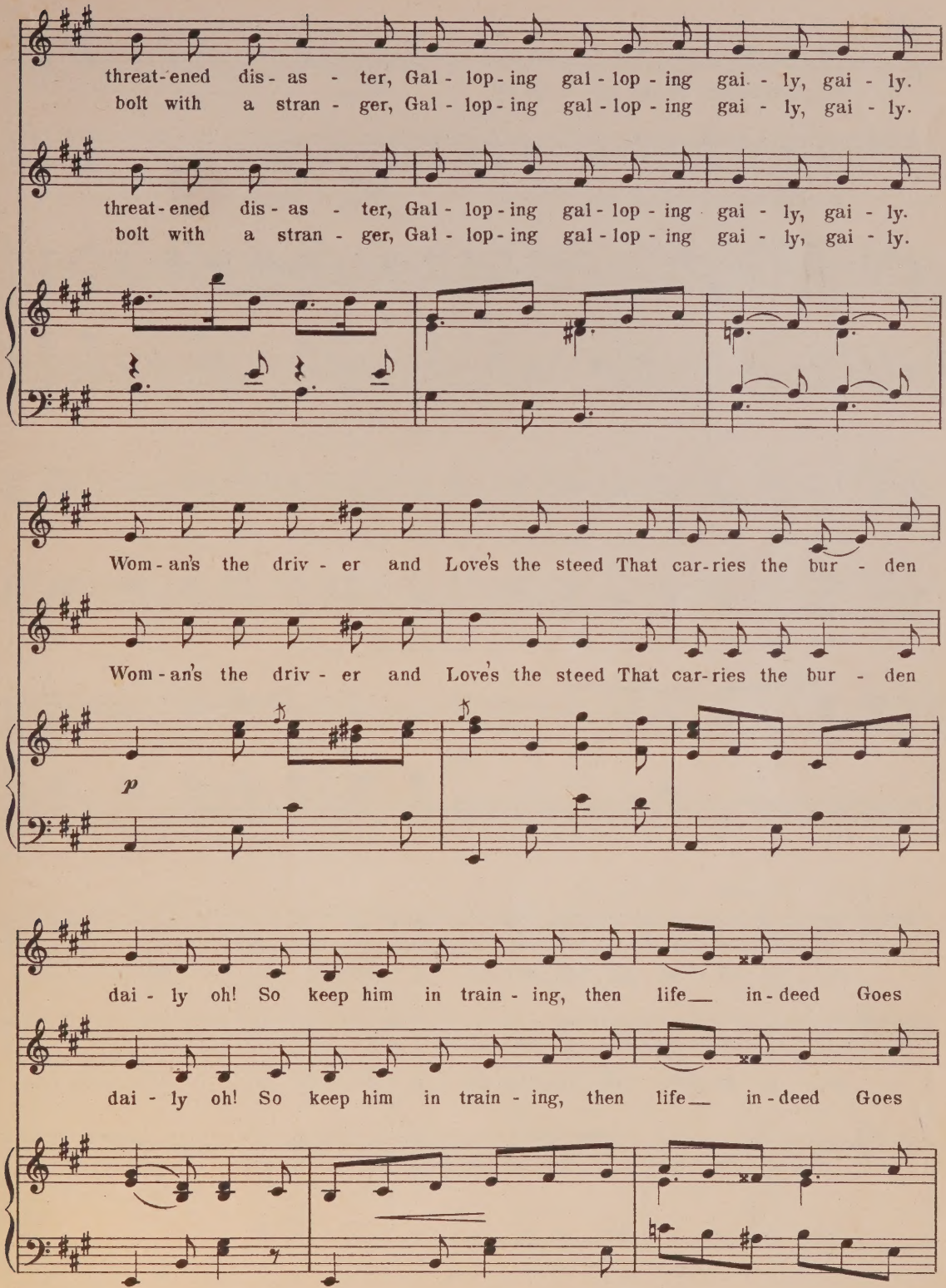
Angela and Donegal.

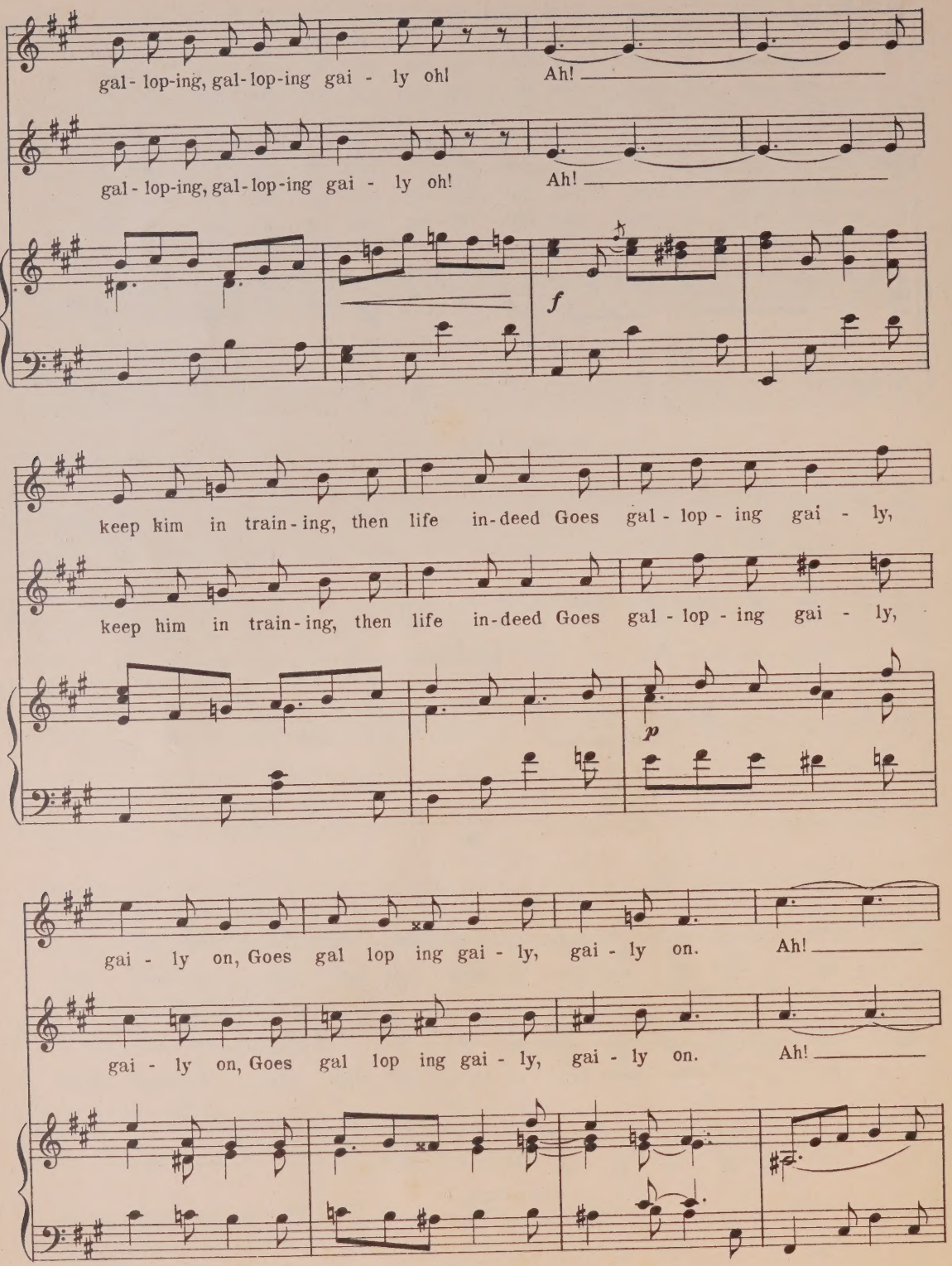
Words by
ERNEST BOYD-JONES.

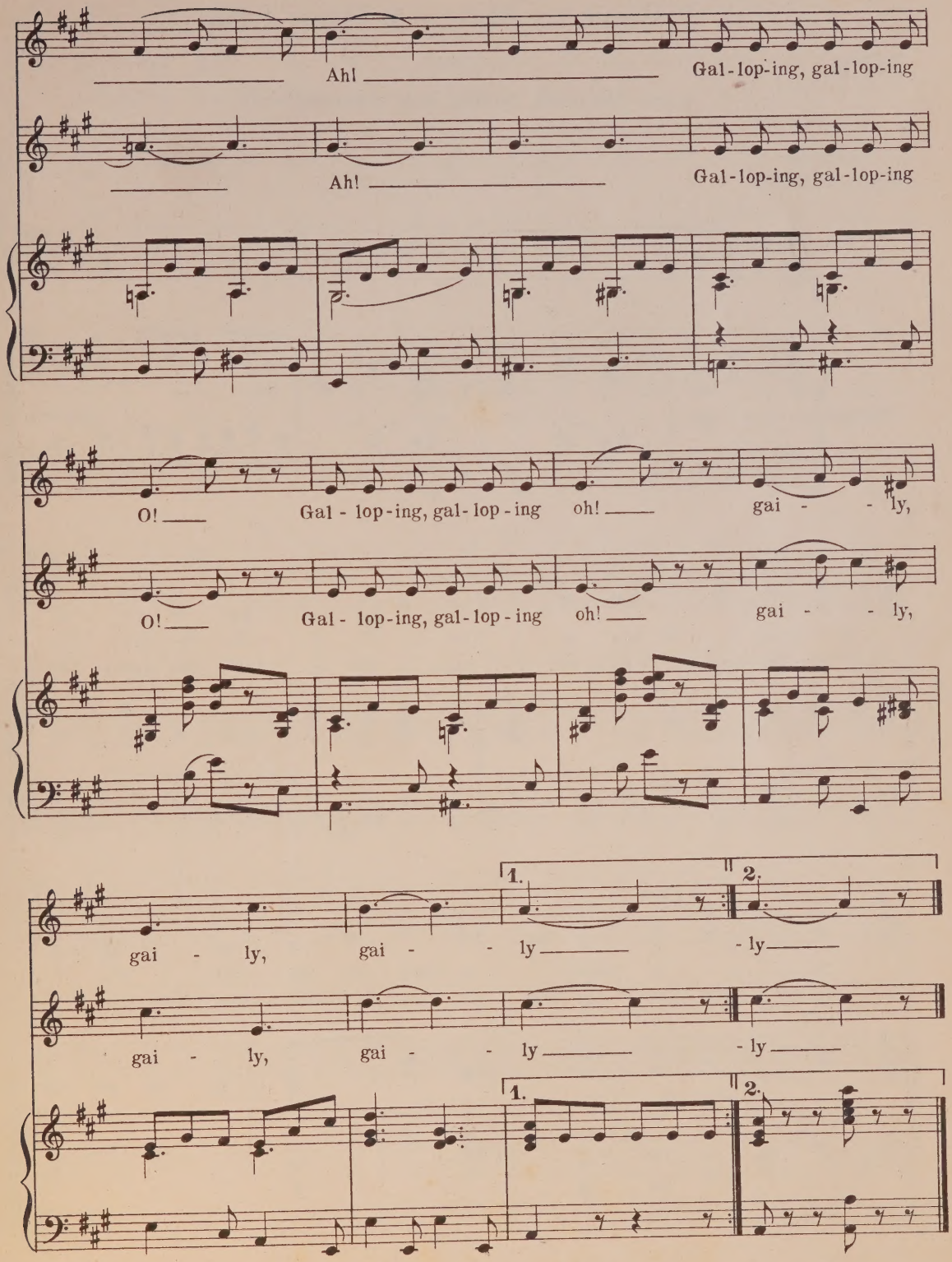



wild - ly speed, wild - ly speed, O - ver new pas - tures dai - - -
e - quip - age, e - quip - age, Learn-ing the length of his teth - - -
Tak - ing the bit his
Jog-trot's the pace tho' it
- - - - - - - - - - ly, dai - ly, dai - ly.
- - - - - - - - - - er, teth - er, teth - er.
p
teeth__ be - tween, Brook - ing no mas - ter,
is,___ in truth, Thoughts of the man - ger,
Fas - ter and fas - ter,
Fraught with less dan - ger,


O - ver the ditch - es and hed-ges so green,
Short-en the winds for the flights of youth,
O - - ver the green,
Flights of youth,
p
O - - ver the green.
Flights of youth.
Blind to the fu - ture and
Nev - er is like - ly to
Blind to the fu - ture and
Nev - er is like - ly to


threat-ened dis-as-ter, Gal-lop-ing gal-lop-ing gai-ly, gai-ly.
bolt with a stran-ger, Gal-lop-ing gal-lop-ing gai-ly, gai-ly.
threat-ened dis-as-ter, Gal-lop-ing gal-lop-ing gai-ly, gai-ly.
bolt with a stran-ger, Gal-lop-ing gal-lop-ing gai-ly, gai-ly.
Wom-an's the driv-er and Love's the steed That car-ries the bur-den
Wom-an's the driv-er and Love's the steed That car-ries the bur-den
p
dai-ly oh! So keep him in train-ing, then life in-deed Goes
dai-ly oh! So keep him in train-ing, then life in-deed Goes


gal - lop-ing, gal-lop-ing gai - ly oh! Ah!
gal - lop-ing, gal-lop-ing gai - ly oh! Ah!
f
keep him in train - ing, then life in-deed Goes gal - lop - ing gai - ly,
keep him in train - ing, then life in-deed Goes gal - lop - ing gai - ly,
p
gai - ly on, Goes gal lop ing gai - ly, gai - ly on. Ah!
gai - ly on, Goes gal lop ing gai - ly, gai - ly on. Ah!


Ah!
Gal-lop-ing, gal-lop-ing
Ah!
Gal-lop-ing, gal-lop-ing
O!
Gal - lop-ing, gal-lop-ing
oh!
gai - - ly,
O!
Gal - lop-ing, gal-lop-ing
oh!
gai - - ly,
1.
2.
gai - ly,
gai - - ly
- ly
gai - ly,
gai - - ly
- ly
1.
2.

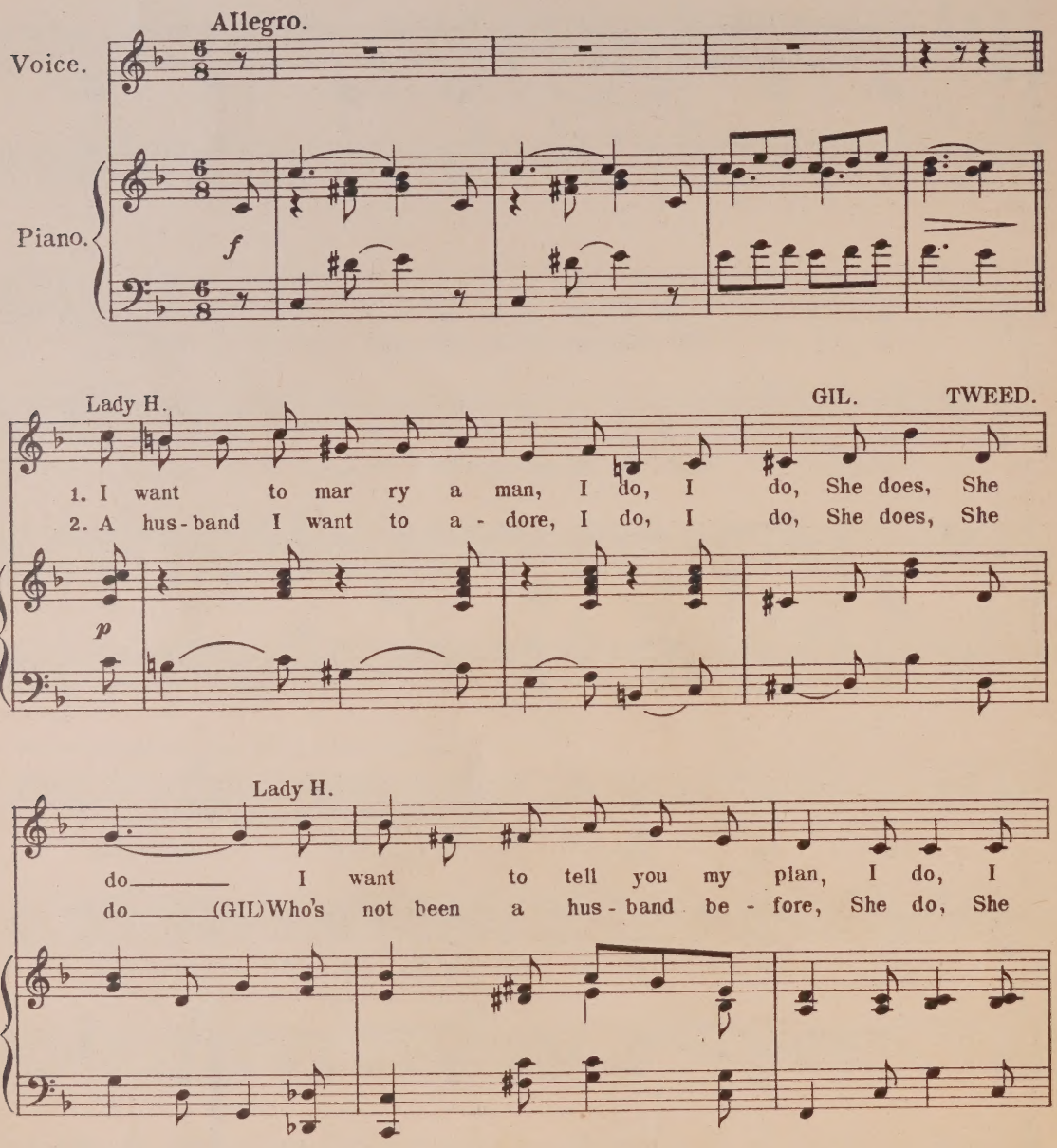
I Want to Marry a Man, I Do.

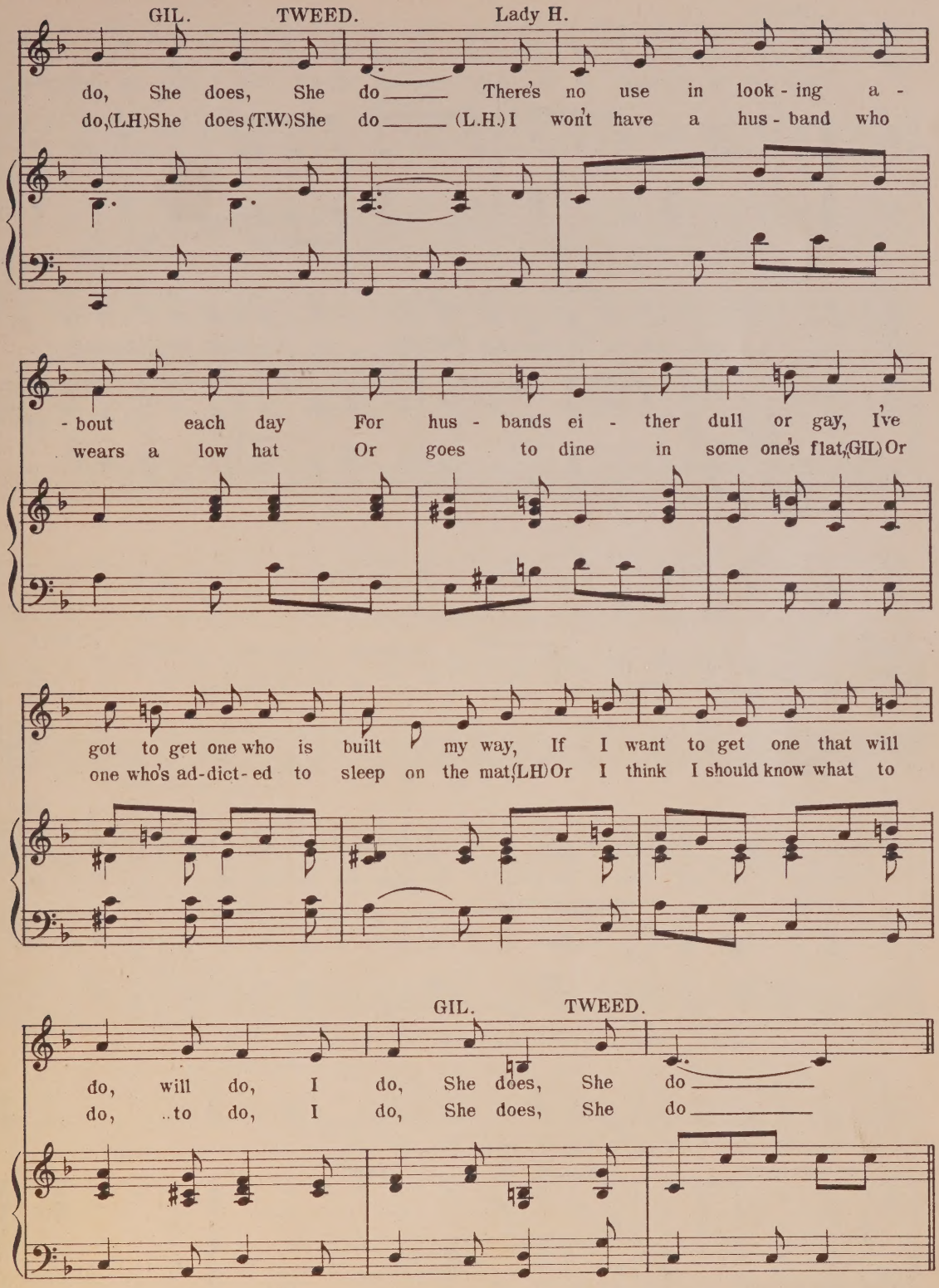
No 9.

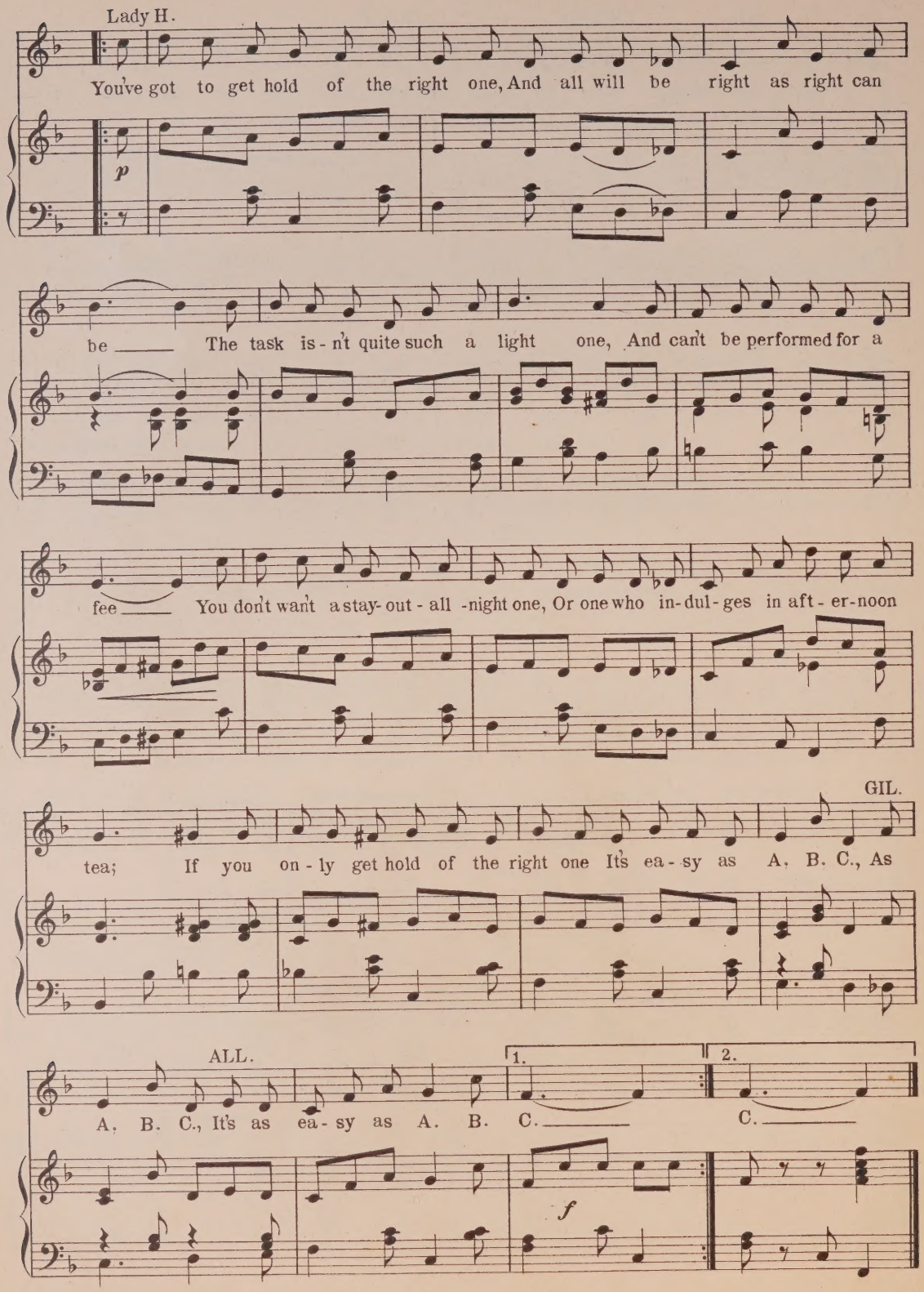
TRIO.

Lady Holyrood, Gilfain and Tweedlepunch.

Words by
PAUL RUBENS.




GIL. TWEED. Lady H.
do, She does, She do There's no use in look - ing a -
do, (LH) She does, (T.W.) She do (L.H.) I won't have a hus - band who
- bout each day For hus - bands ei - ther dull or gay, I've
wears a low hat Or goes to dine in some one's flat, (GIL.) Or
got to get one who is built my way, If I want to get one that will
one who's ad-dict-ed to sleep on the mat, (LH) Or I think I should know what to
GIL. TWEED.
do, will do, I do, She does, She do
do, to do, I do, She does, She do

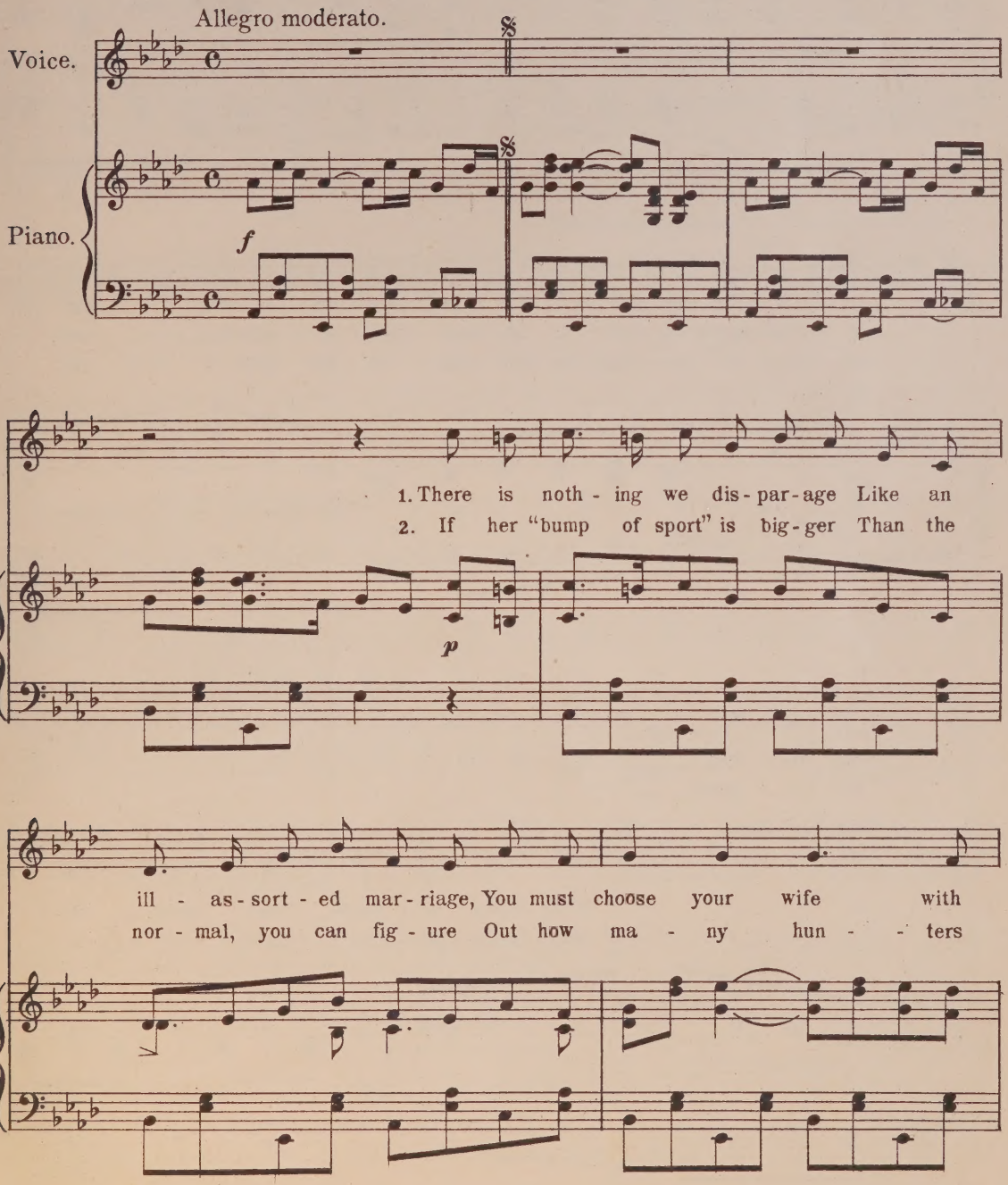

Lady H.
You've got to get hold of the right one, And all will be right as right can
p
be ___ The task is - n't quite such a light one, And can't be performed for a
fee ___ You don't want a stay- out - all -night one, Or one who in- dul- ges in aft - er- noon
GIL.
tea; If you on - ly get hold of the right one It's ea - sy as A. B. C., As
ALL.
A. B. C., It's as ea - sy as A. B. C. ___
1.
2.
C. ___
f

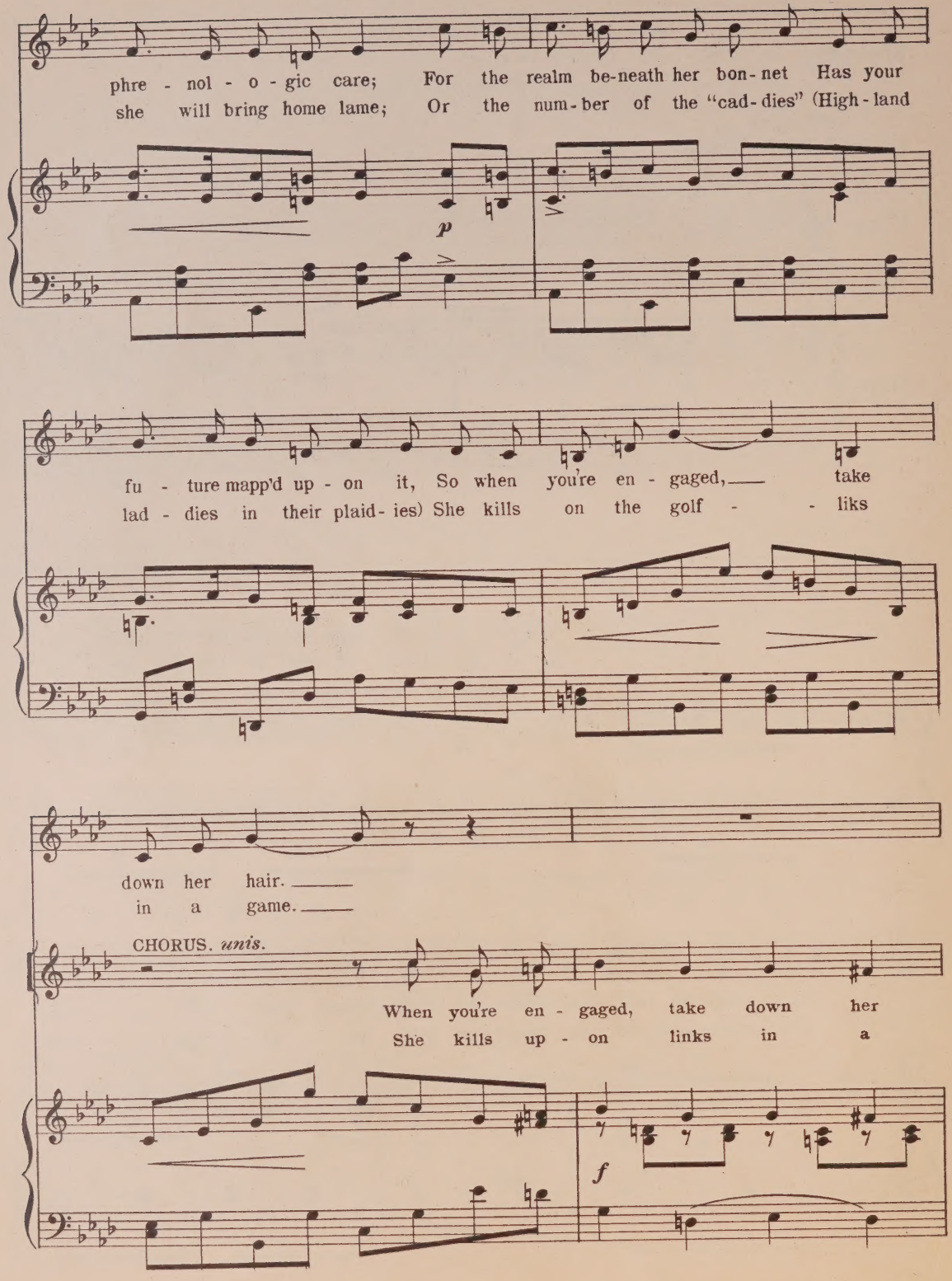
Phrenology.

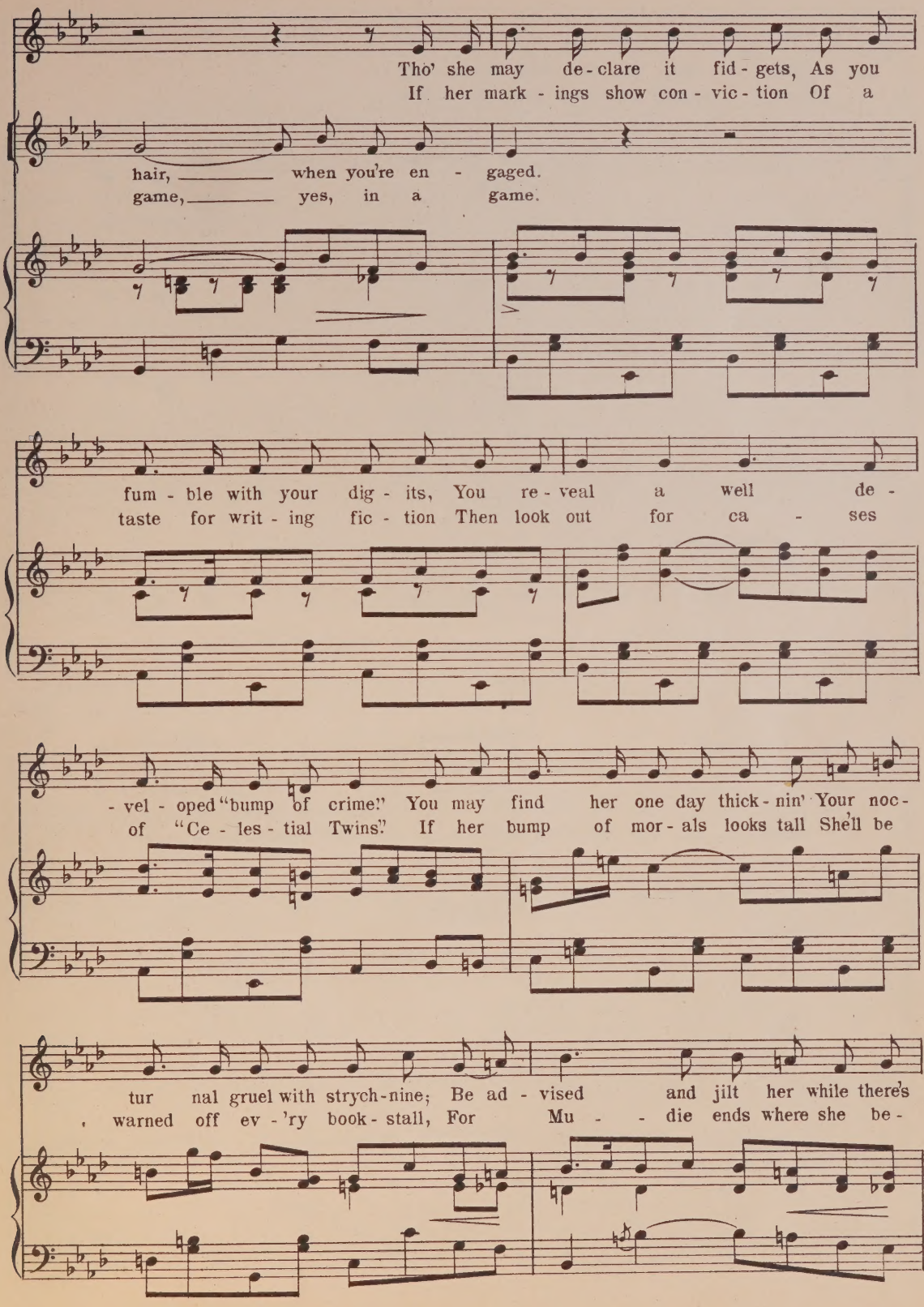
No 10.

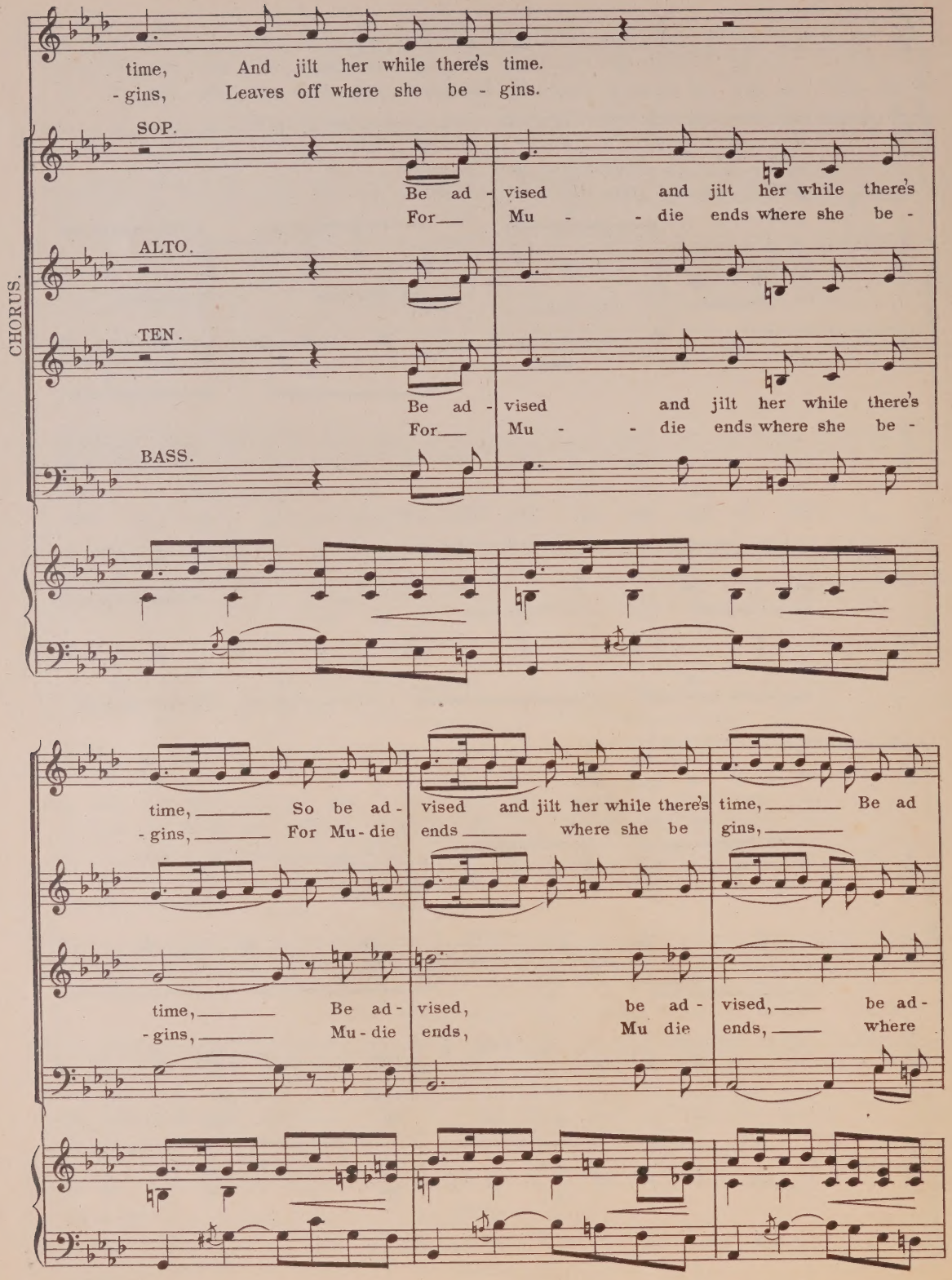
Gilfain and Chorus.

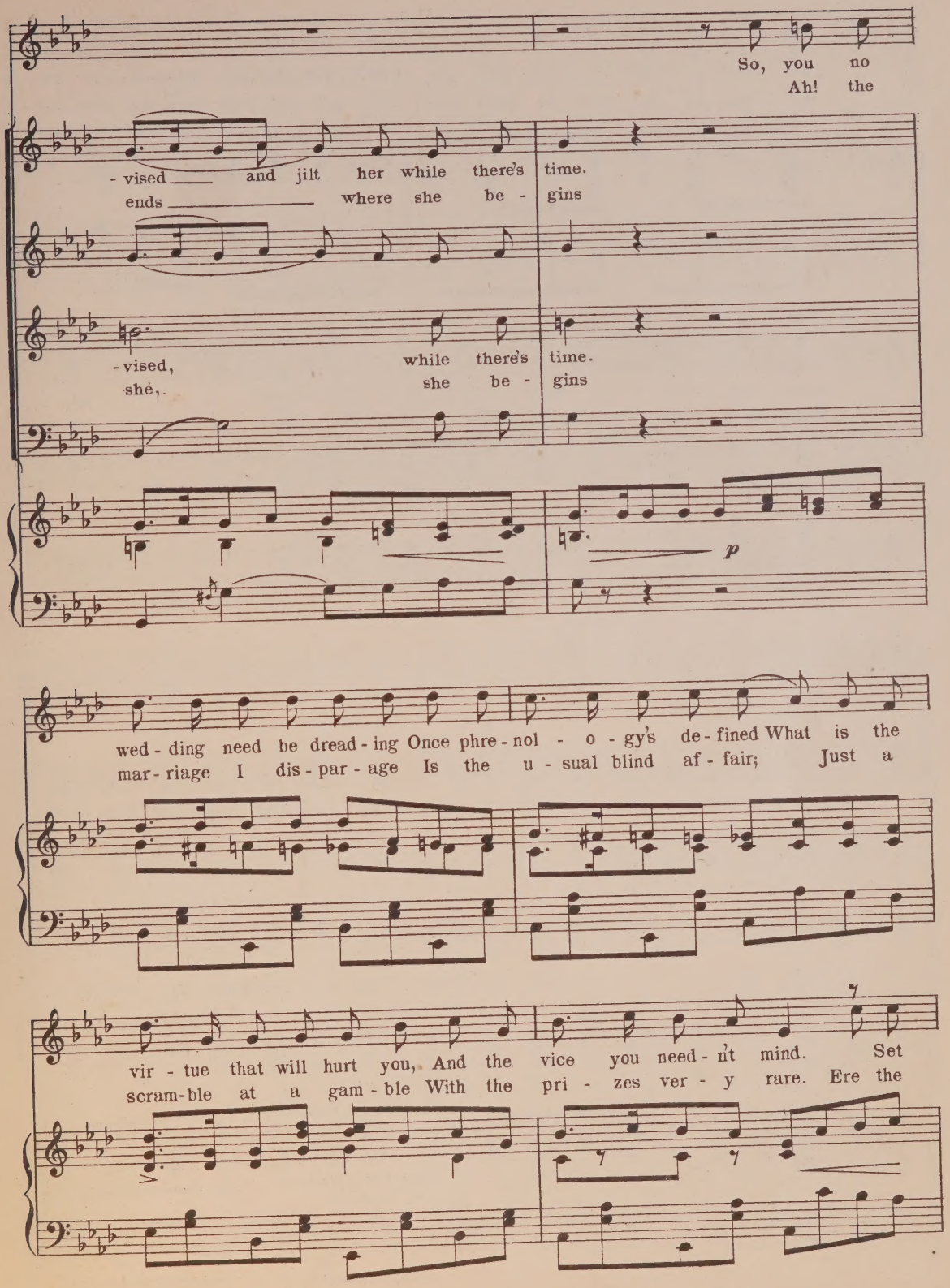
Words by
ERNEST BOYD-JONES.

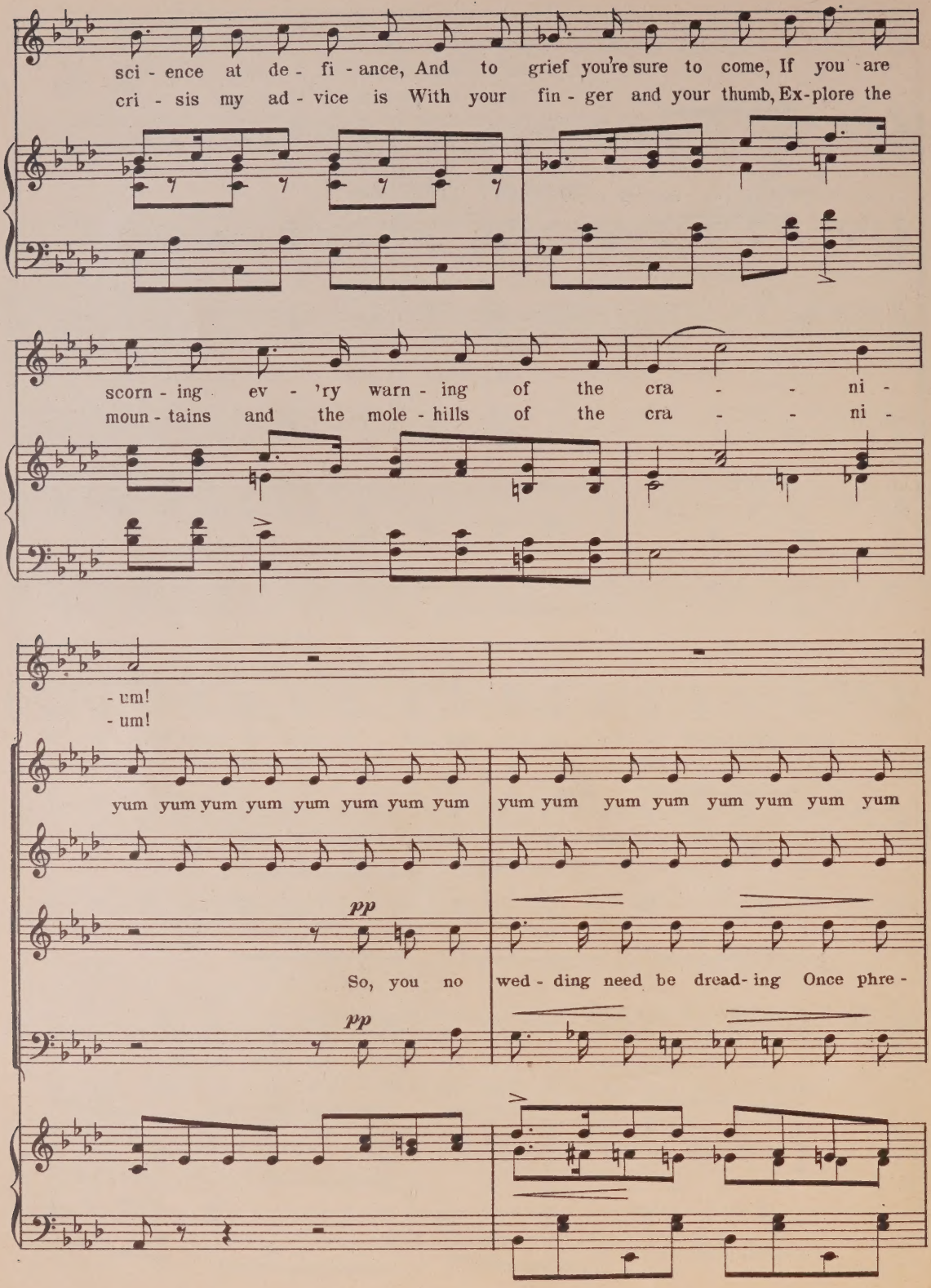


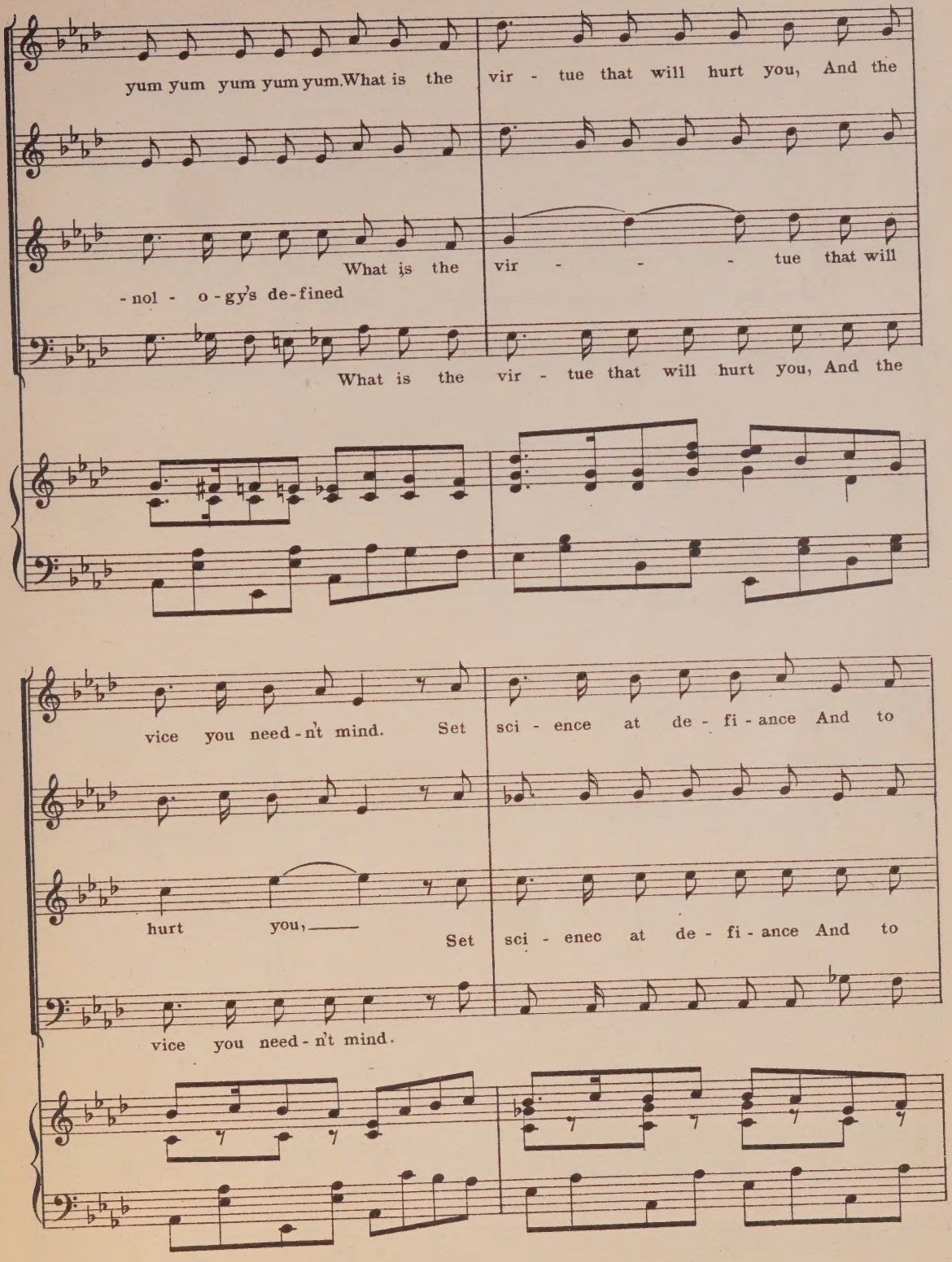

phre - nol - o - gic care; For the realm be-neath her bon-net Has your
she will bring home lame; Or the num-ber of the "cad-dies" (High-land
p
fu - ture mapp'd up - on it, So when you're en - gaged, take
lad - dies in their plaid-ies) She kills on the golf - liks
down her hair.
in a game.
CHORUS. unis.
When you're en - gaged, take down her
She kills up - on links in a
f

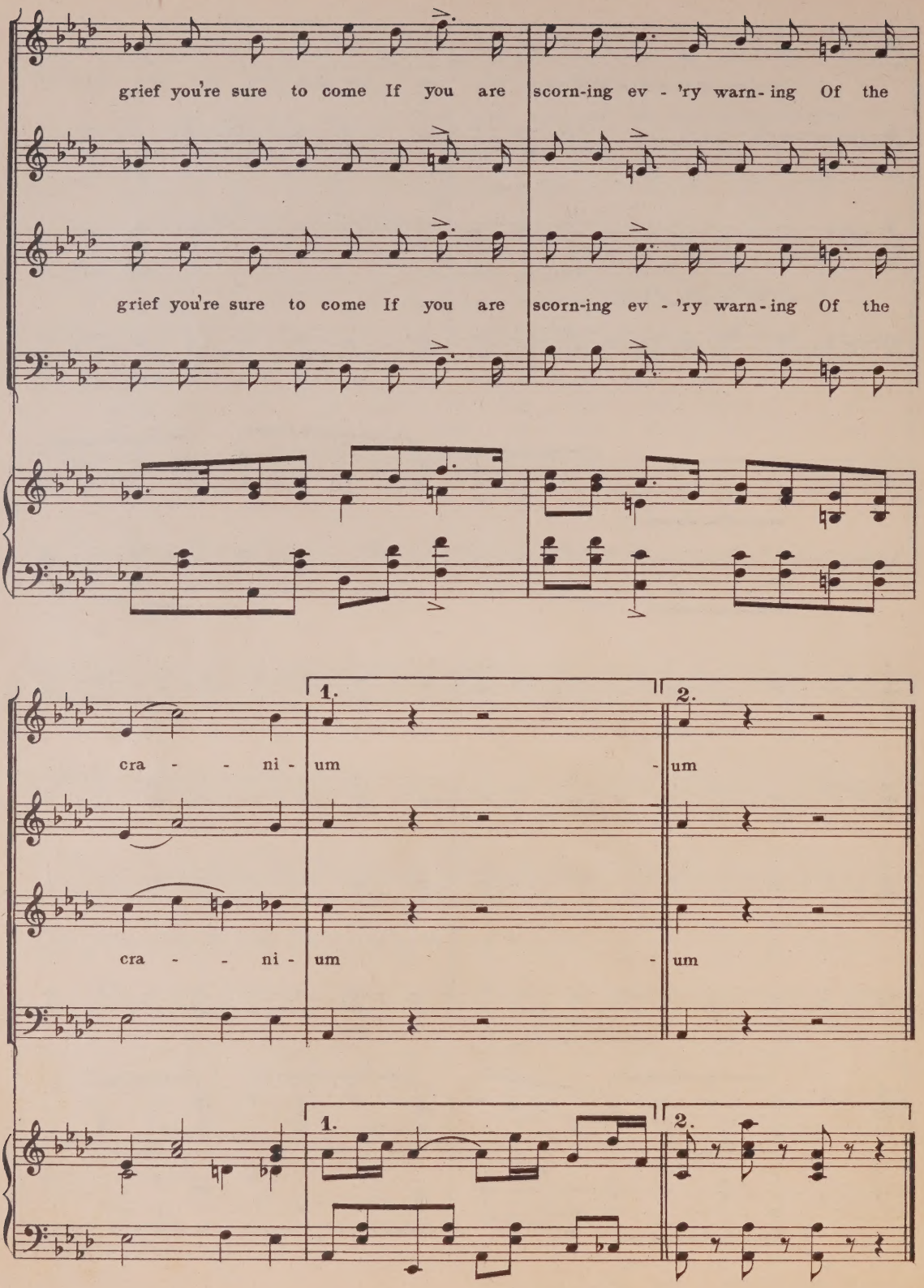

Tho' she may de - clare it fid - gets, As you
If her mark - ings show con - vic - tion Of a
hair, when you're en - gaged.
game, yes, in a game.
fum - ble with your dig - its, You re - veal a well de -
taste for writ - ing fic - tion Then look out for ca - ses
- vel - oped "bump of crime." You may find her one day thick - nin' Your noc -
of "Ce - les - tial Twins." If her bump of mor - als looks tall She'll be
tur nal gruel with strych - nine; Be ad - vised and jilt her while there's
warned off ev - 'ry book - stall, For Mu - - die ends where she be -


time, And jilt her while there's time.
-gins, Leaves off where she be - gins.
CHORUS.
SOP.
Be ad - vised and jilt her while there's
For Mu - - die ends where she be -
ALTO.
TEN.
Be ad - vised and jilt her while there's
For Mu - - die ends where she be -
BASS.
time, So be ad - vised and jilt her while there's time, Be ad
-gins, For Mu-die ends where she be gins,
time, Be ad - vised, be ad - vised, be ad -
-gins, Mu-die ends, Mu die ends, where


So, you no
Ah! the
-vised and jilt her while there's time.
ends where she be - gins
-vised, while there's time.
she, she be - gins
p
wed - ding need be dread - ing Once phre - nol - o - gy's de - fined What is the
mar - riage I dis - par - age Is the u - sual blind af - fair; Just a
vir - tue that will hurt you, And the vice you need - n't mind. Set
scram - ble at a gam - ble With the pri - zes ver - y rare. Ere the


sci - ence at de - fi - ance, And to grief you're sure to come, If you are
cri - sis my ad - vice is With your fin - ger and your thumb, Ex-plore the
scorn - ing ev - 'ry warn - ing of the cra - - ni -
moun - tains and the mole - hills of the cra - - ni -
- um!
- um!
yum yum yum yum yum yum yum yum
yum yum yum yum yum yum yum yum
pp
So, you no
pp
wed - ding need be dread - ing Once phre -


yum yum yum yum yum. What is the vir - tue that will hurt you, And the
What is the vir - - - - tue that will
-nol - o-gy's de-fined
What is the vir - tue that will hurt you, And the
vice you need-n't mind. Set sci - ence at de - fi - ance And to
hurt you,
Set sci - enec at de - fi - ance And to
vice you need-n't mind.


grief you're sure to come If you are scorn-ing ev - 'ry warn-ing Of the
grief you're sure to come If you are scorn-ing ev - 'ry warn-ing Of the
cra - - ni - um - um
cra - - ni - um - um
1.
2.
1.
2.

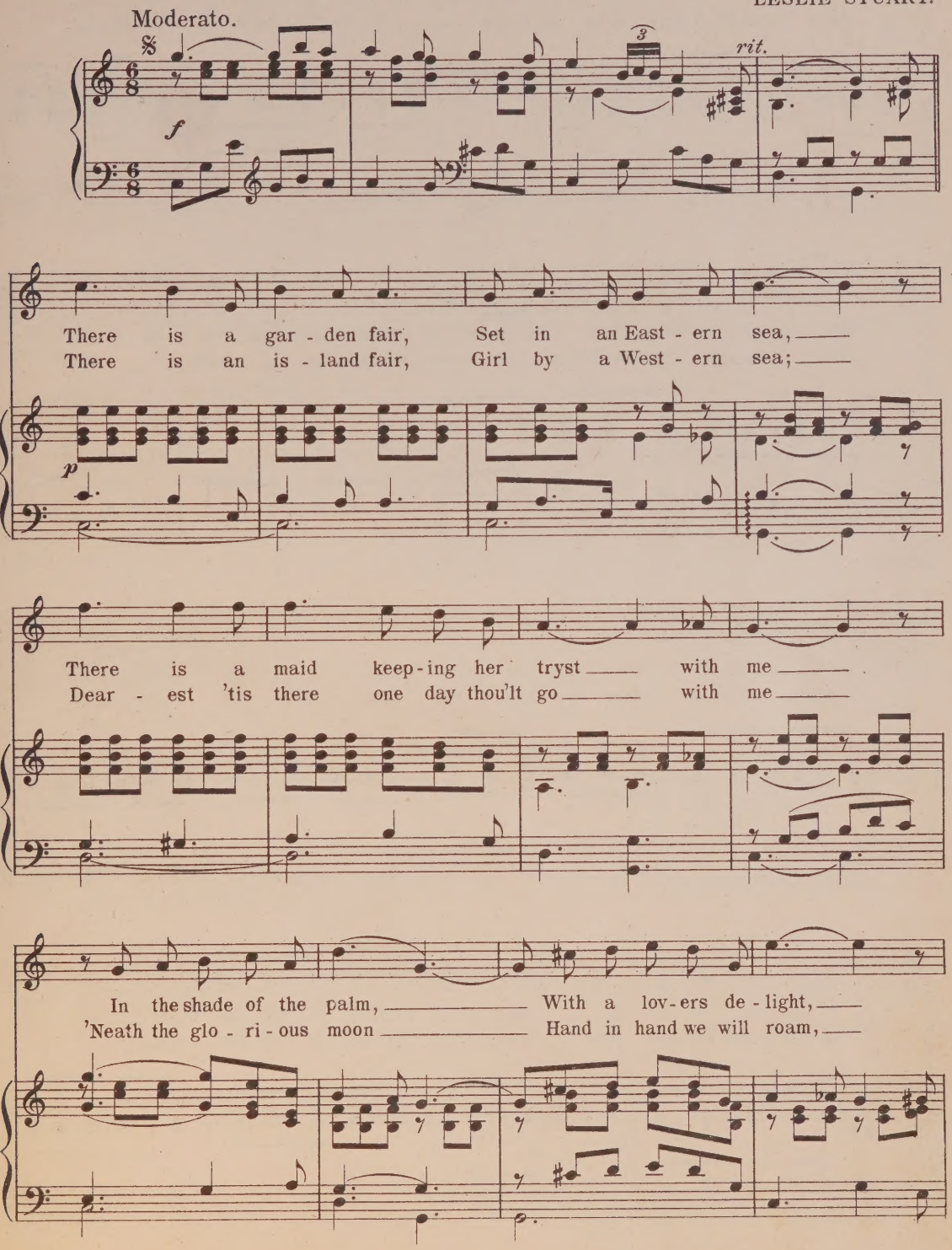
The Shade of the Palm.

(Abercoed.)

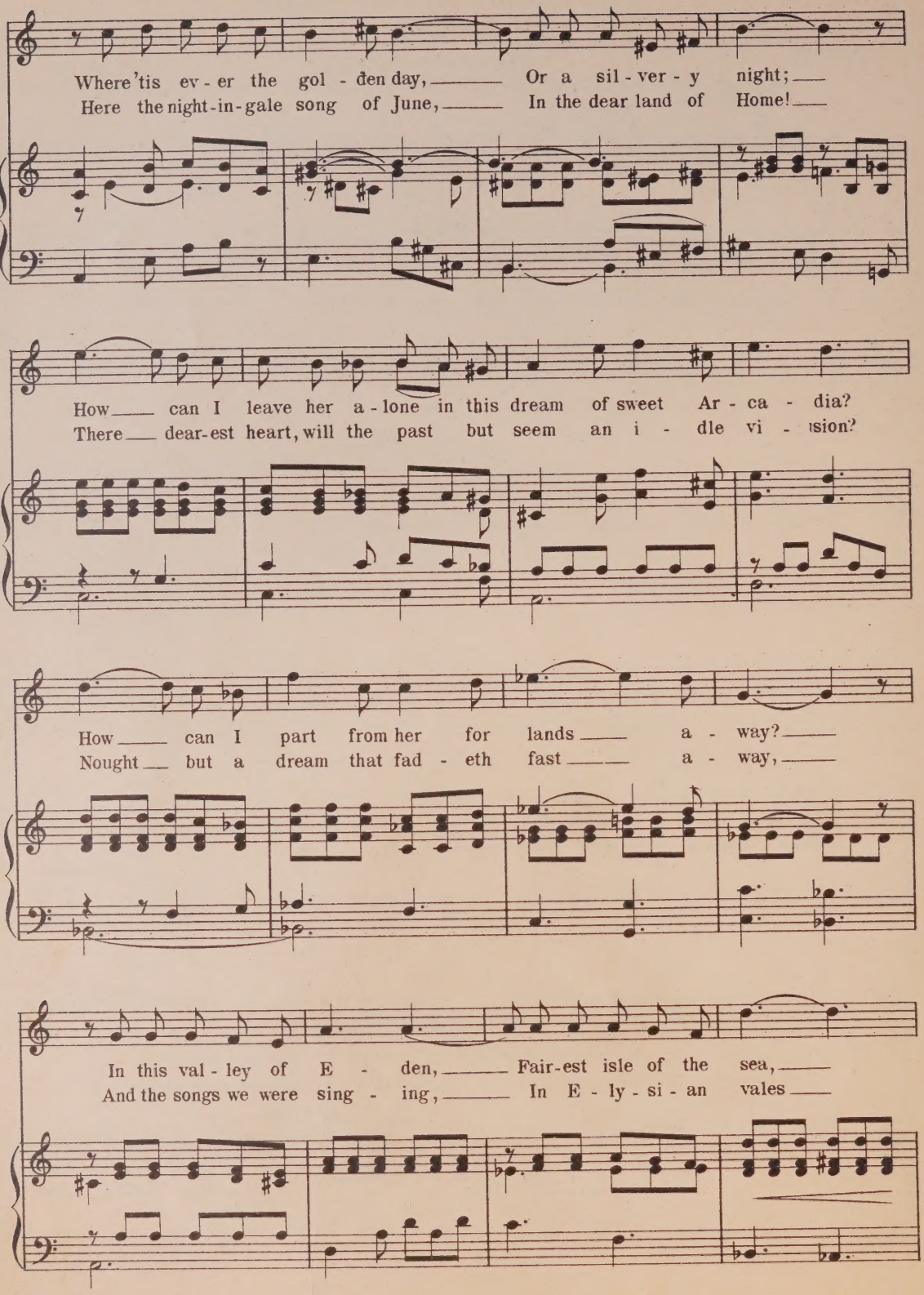
No 11.

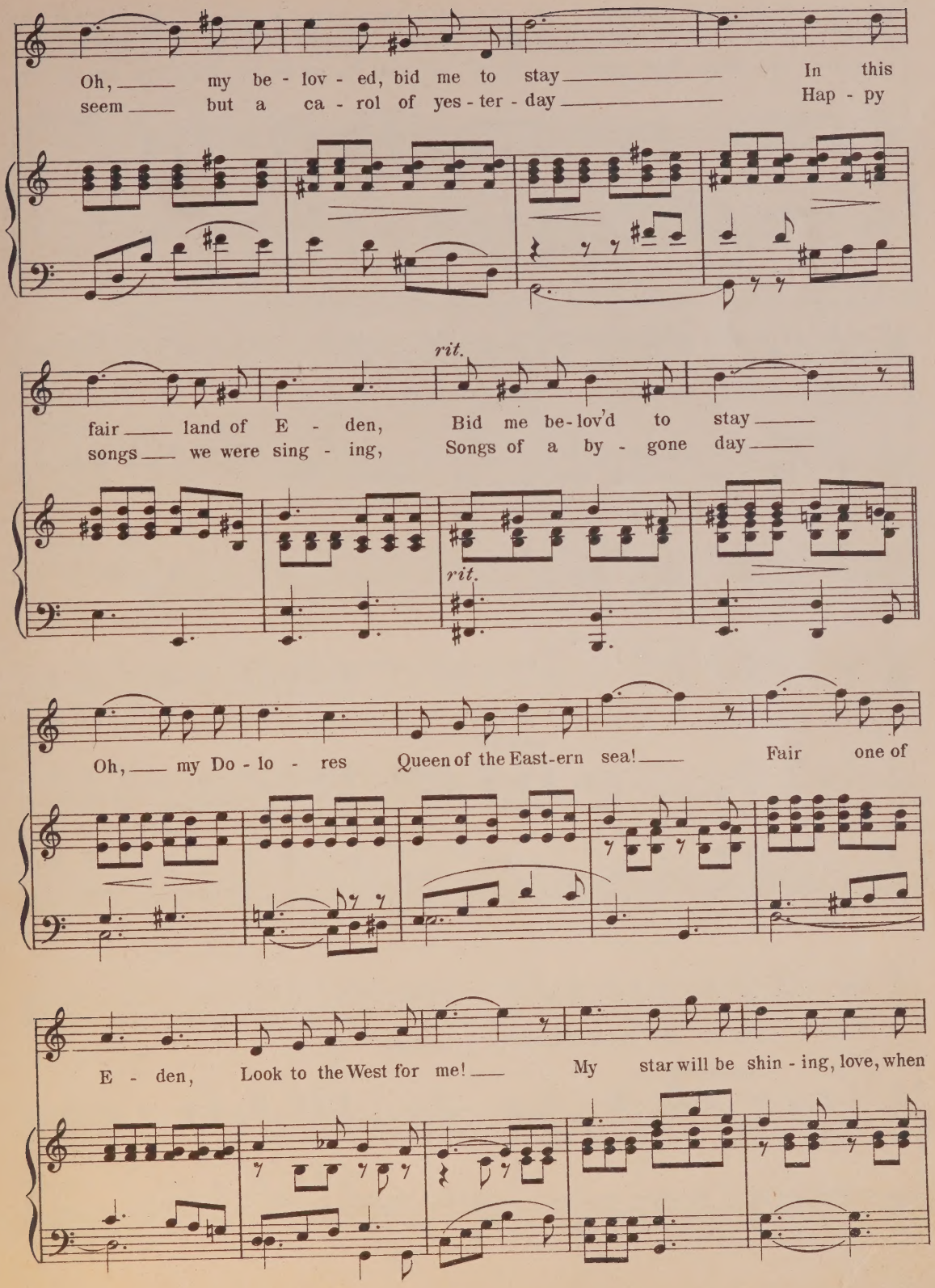
TENOR or SOPRANO.

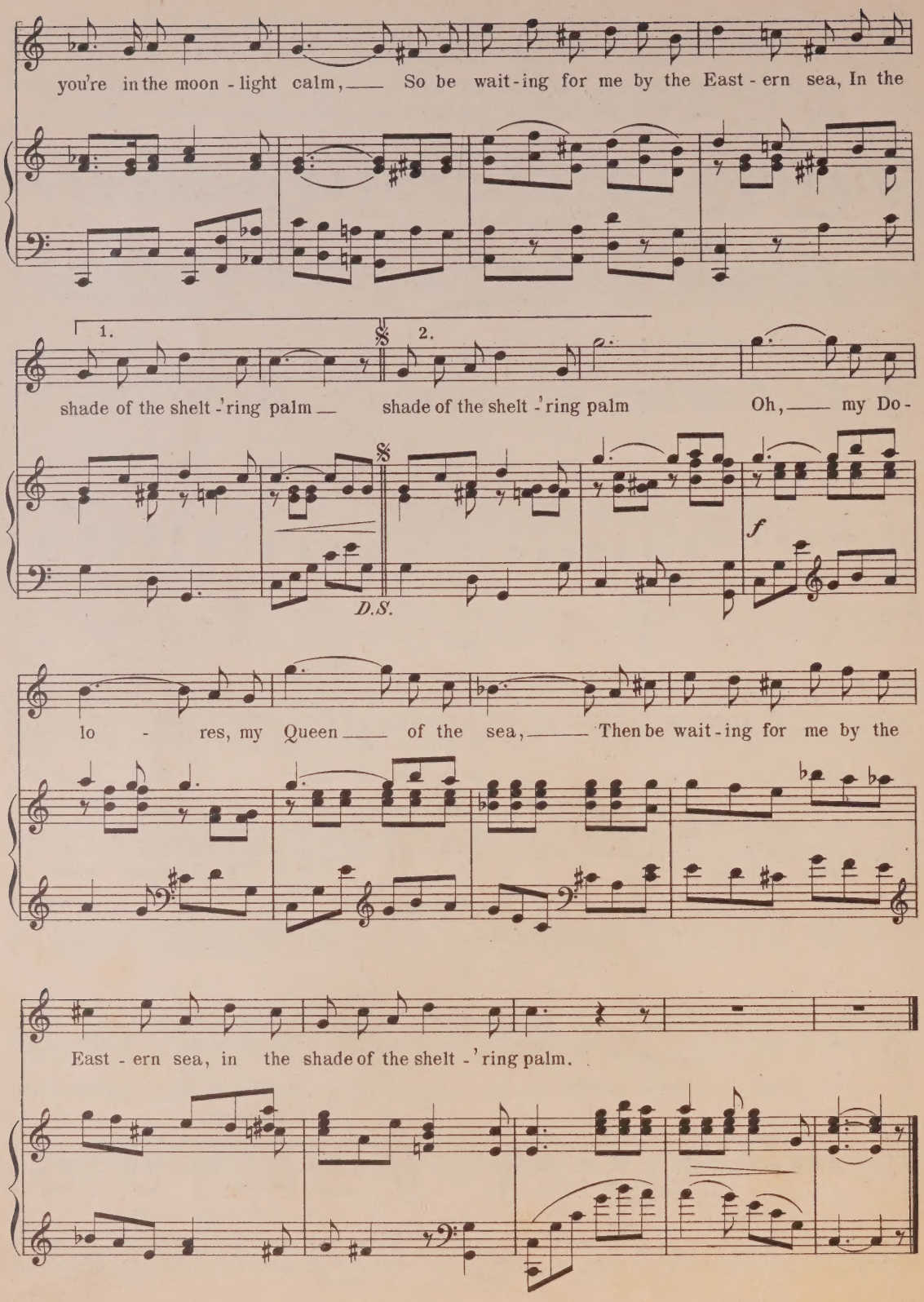
Music by
LESLIE STUART.



Copyright, MCM, by Francis, Day & Hunter.

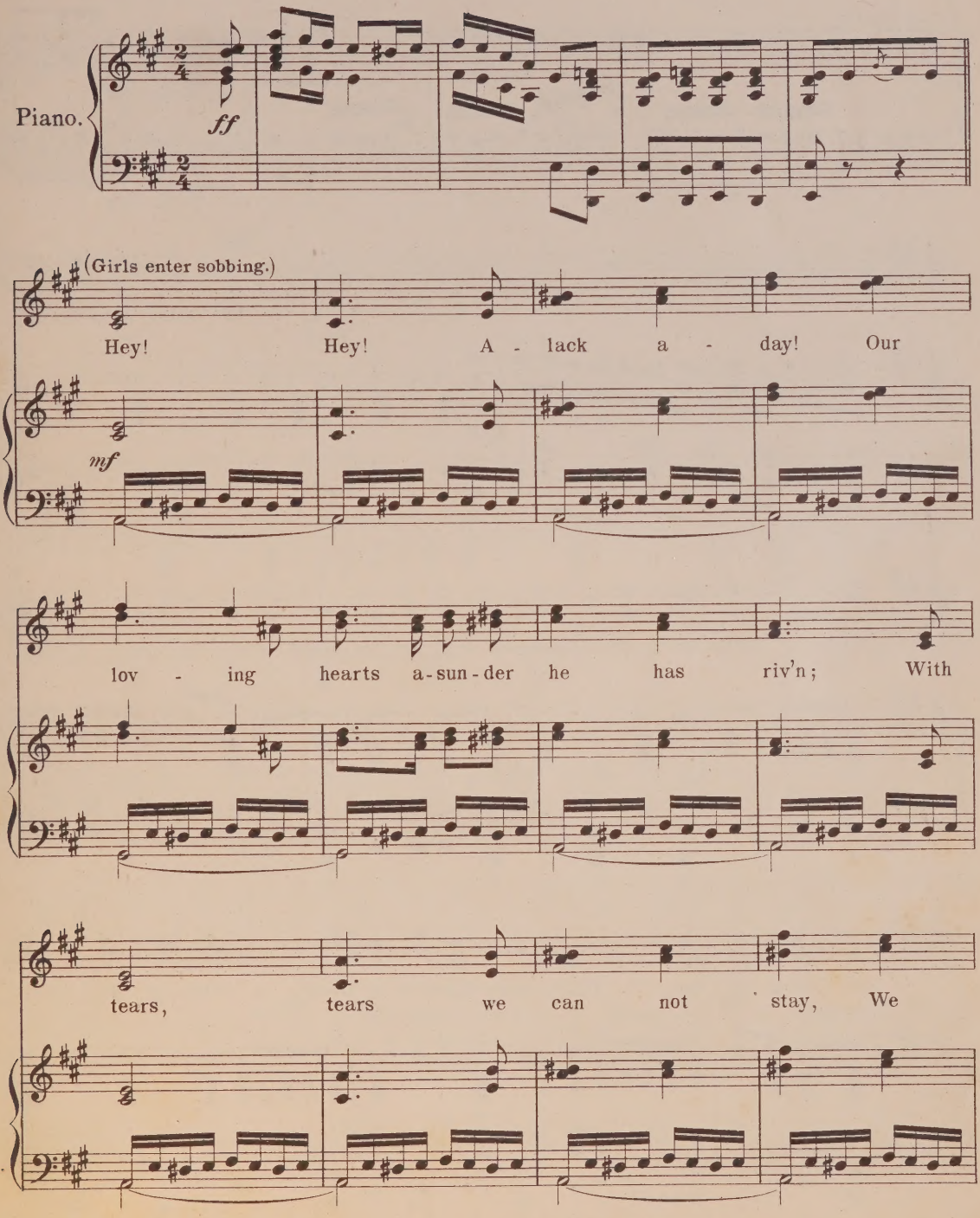

Where 'tis ev - er the gol - den day, Or a sil - ver - y night;
Here the night-in-gale song of June, In the dear land of Home!
How can I leave her a - lone in this dream of sweet Ar - ca - dia?
There dear-est heart, will the past but seem an i - dle vi - sion?
How can I part from her for lands a - way?
Nought but a dream that fad - eth fast a - way,
In this val - ley of E - den, Fair-est isle of the sea,
And the songs we were sing - ing, In E - ly - si - an vales

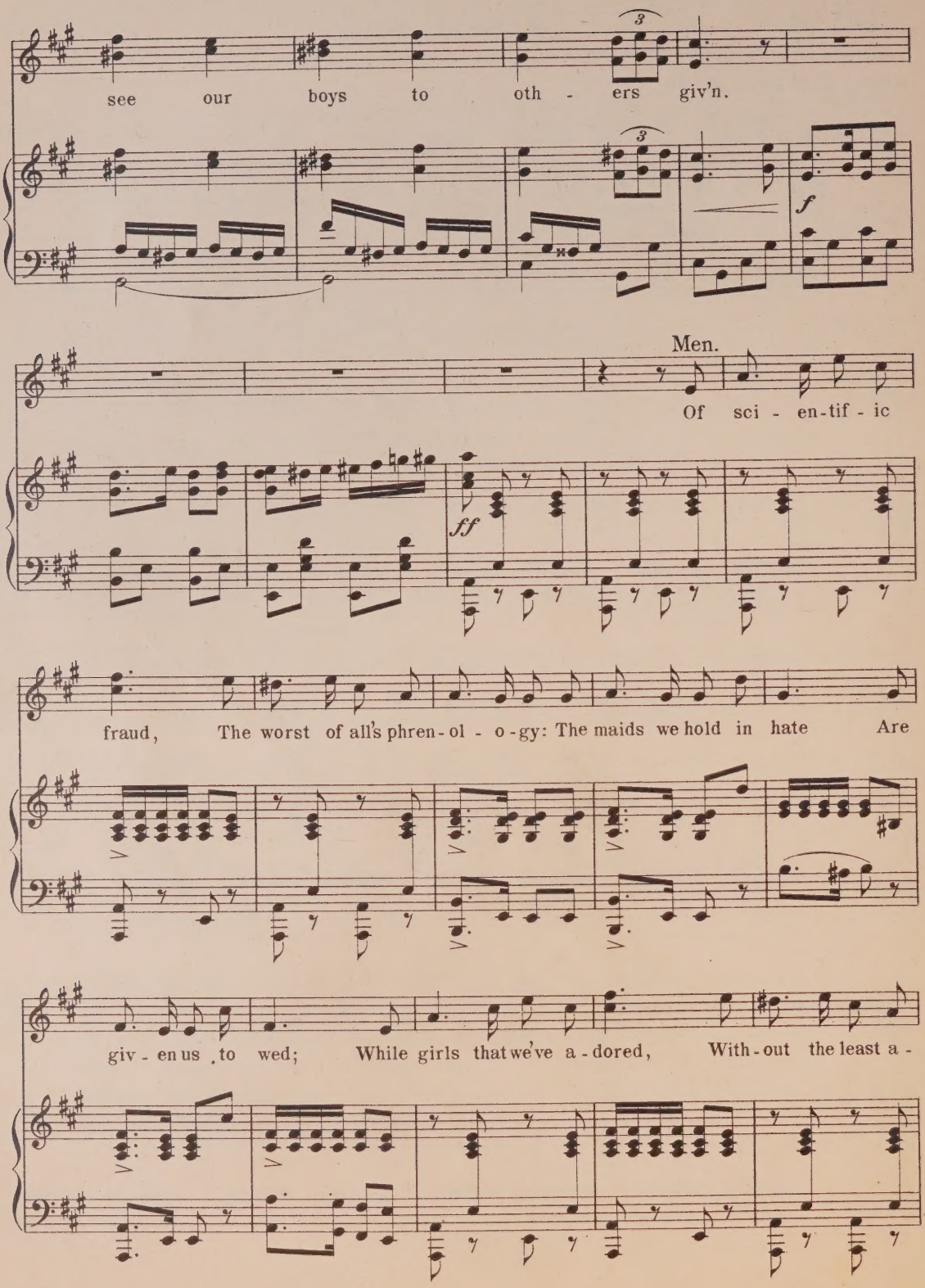

Oh, my be - lov - ed, bid me to stay In this
seem but a ca - rol of yes - ter - day Hap - py
rit.
fair land of E - den, Bid me be-lov'd to stay
songs we were sing - ing, Songs of a by - gone day
rit.
Oh, my Do - lo - res Queen of the East-ern sea! Fair one of
E - den, Look to the West for me! My star will be shin - ing, love, when

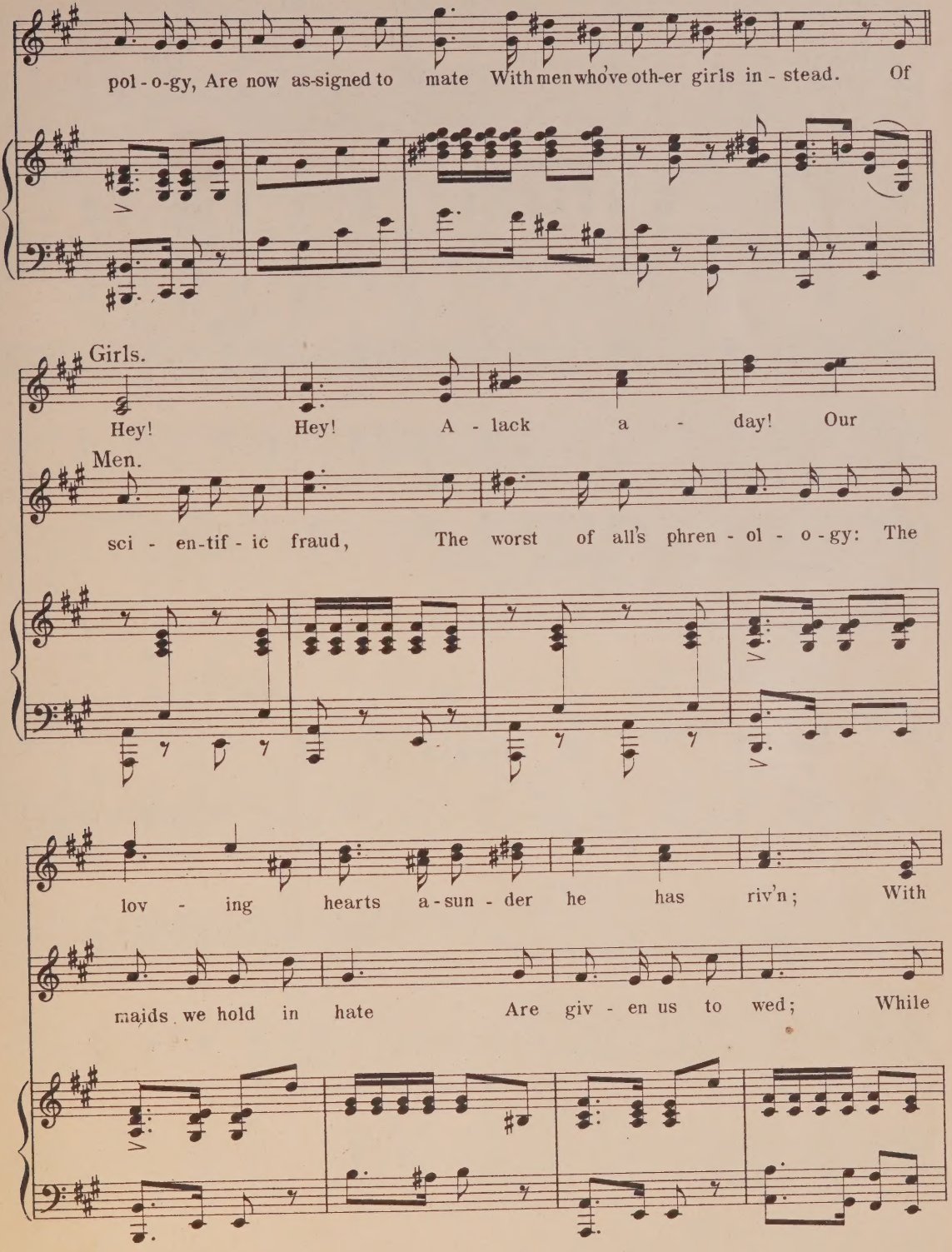

you're in the moon - light calm, — So be wait - ing for me by the East - ern sea, In the
1.
2.
shade of the shelt - 'ring palm — shade of the shelt - 'ring palm Oh, — my Do -
D.S.
f
lo - res, my Queen — of the sea, — Then be wait - ing for me by the
East - ern sea, in the shade of the shelt - 'ring palm.

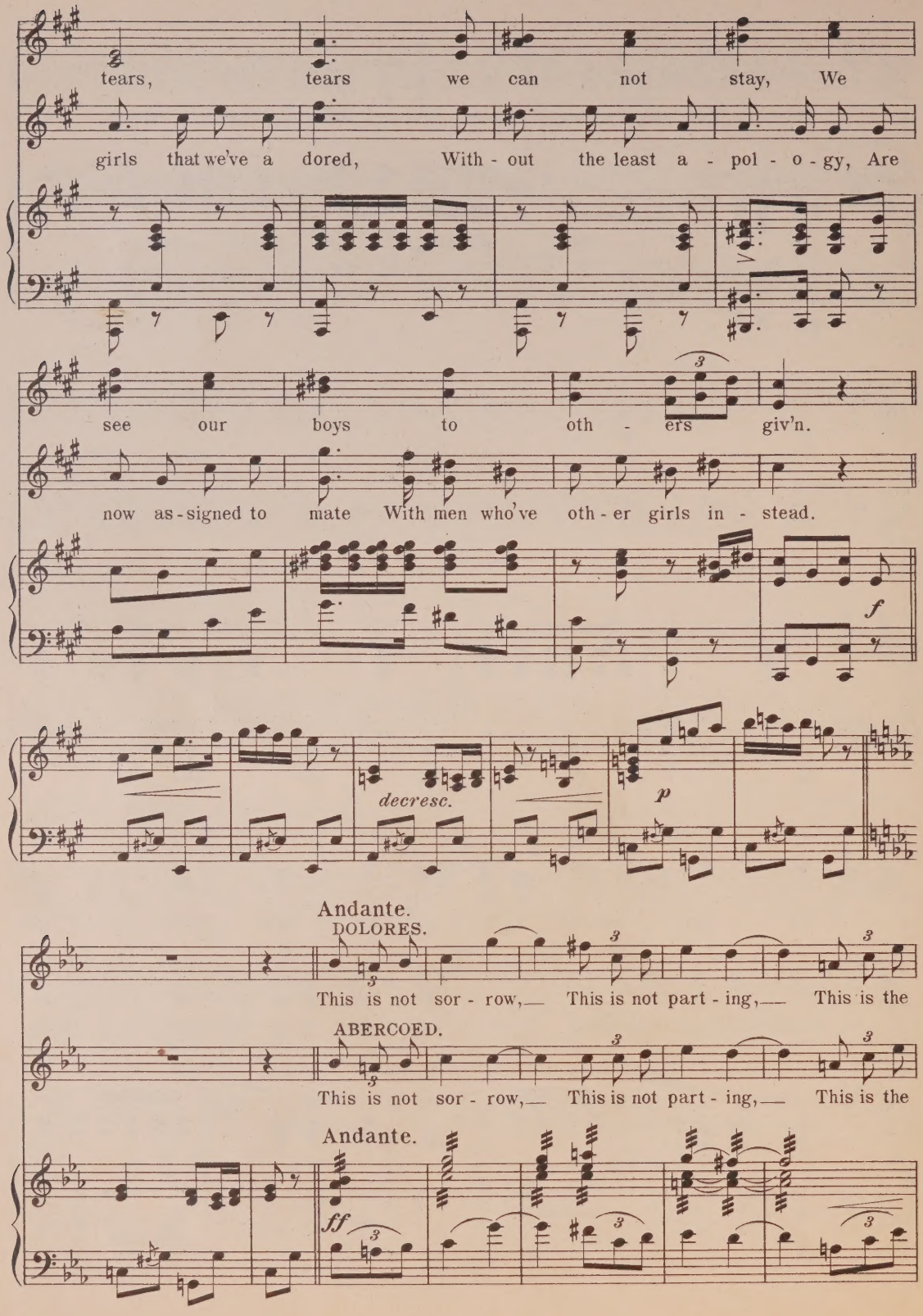
Nº 12. Finale Act I.

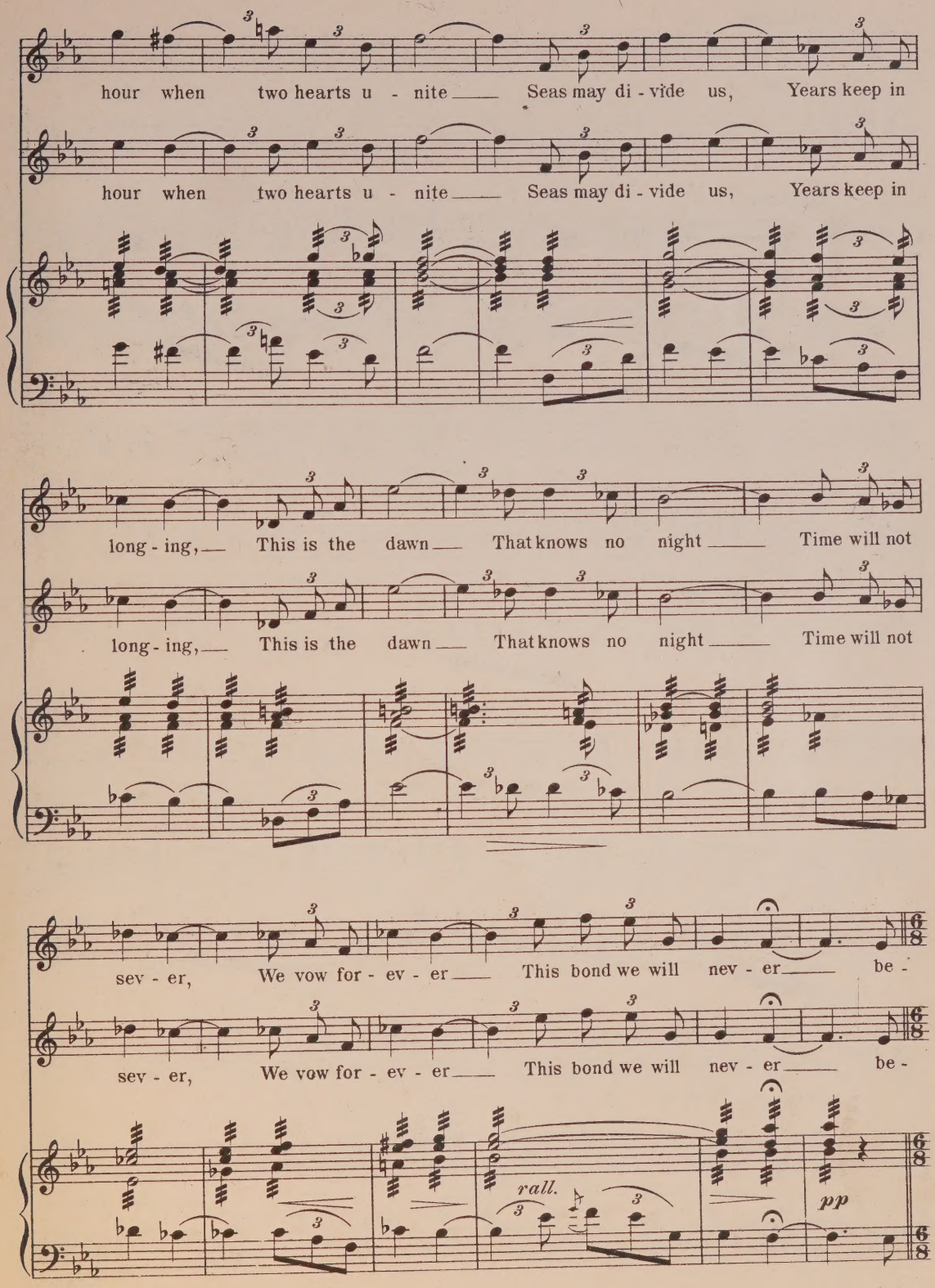
Words by E. BOYD-JONES.

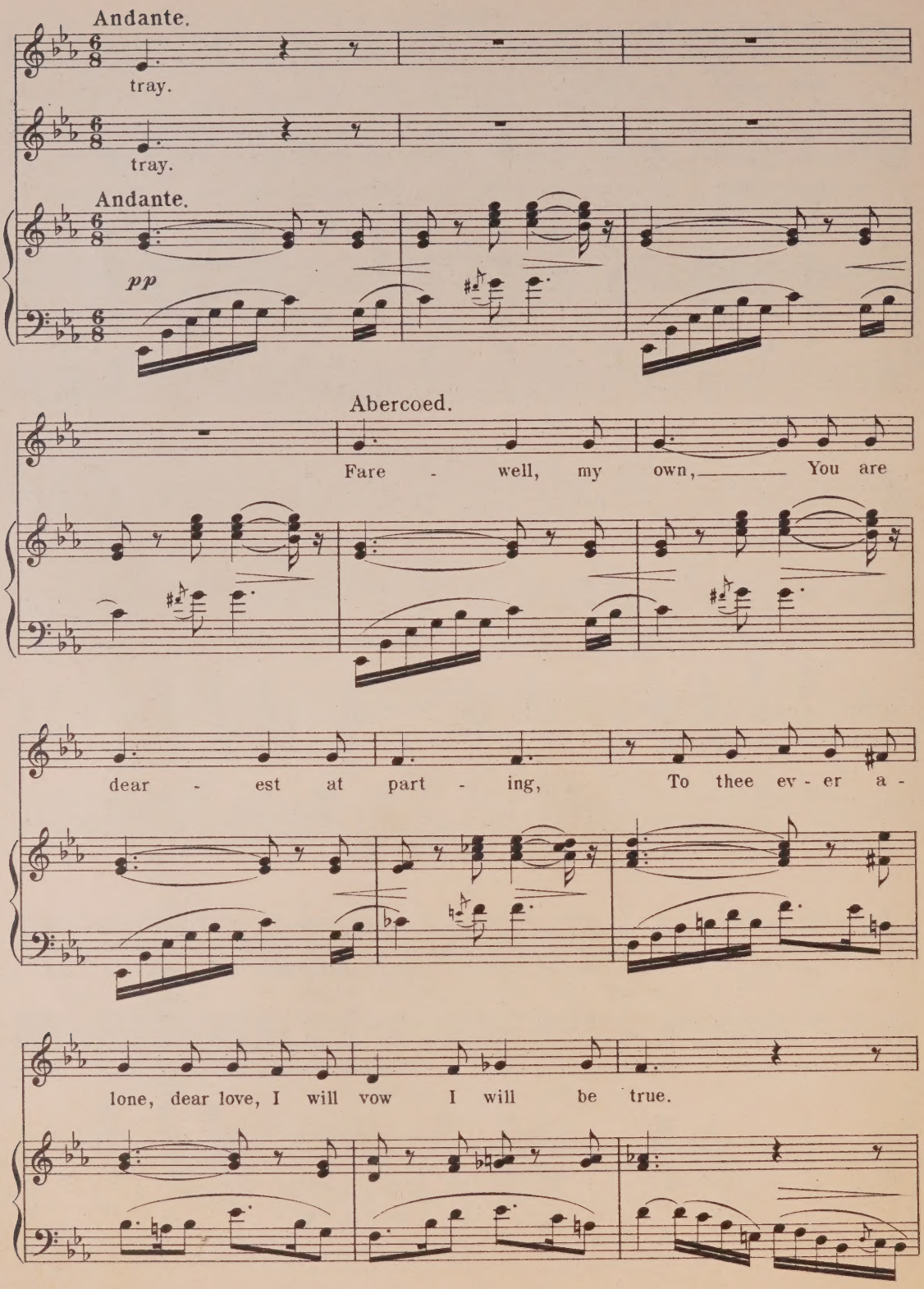


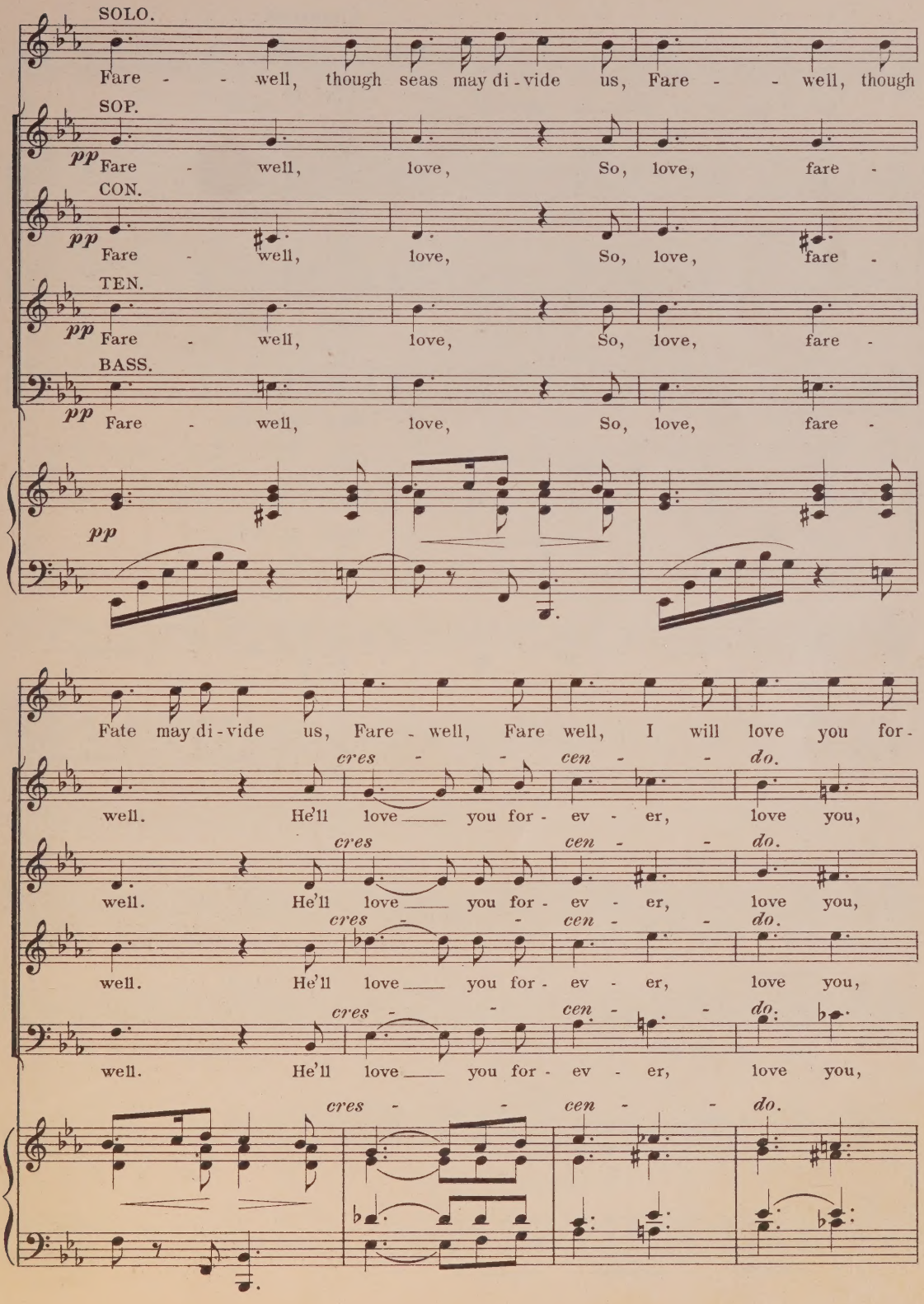

see our boys to oth - ers giv'n.
Men.
Of sci - en-tif - ic
fraud, The worst of all's phren - ol - o - gy: The maids we hold in hate Are
giv - en us to wed; While girls that we've a - dored, With - out the least a -

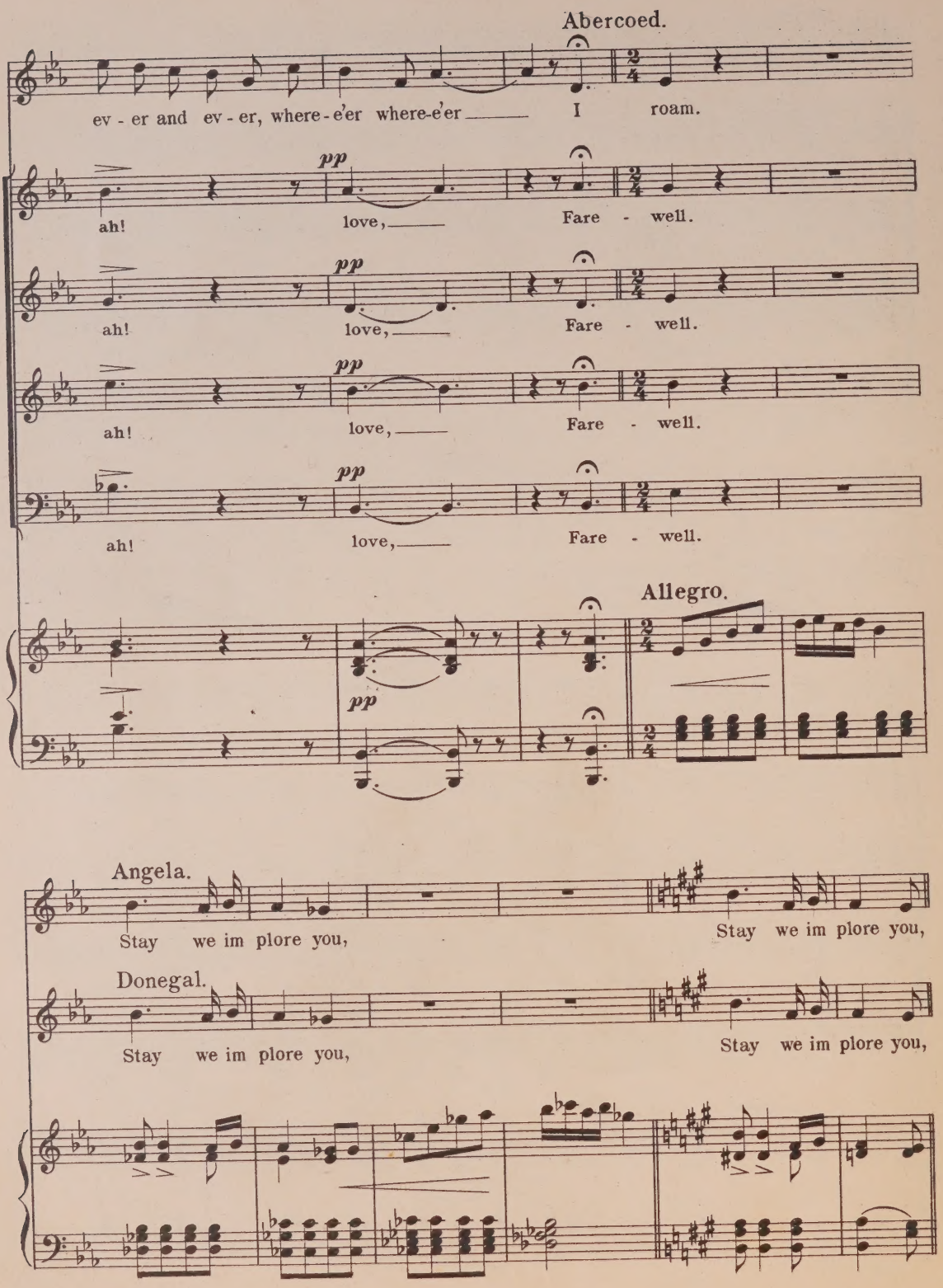

pol - o-gy, Are now as-signed to mate With men who've oth-er girls in - stead. Of
Girls.
Hey! Hey! A - lack a - day! Our
Men.
sci - en-tif - ic fraud, The worst of all's phren - ol - o - gy: The
lov - ing hearts a - sun - der he has riv'n; With
maids we hold in hate Are giv - en us to wed; While

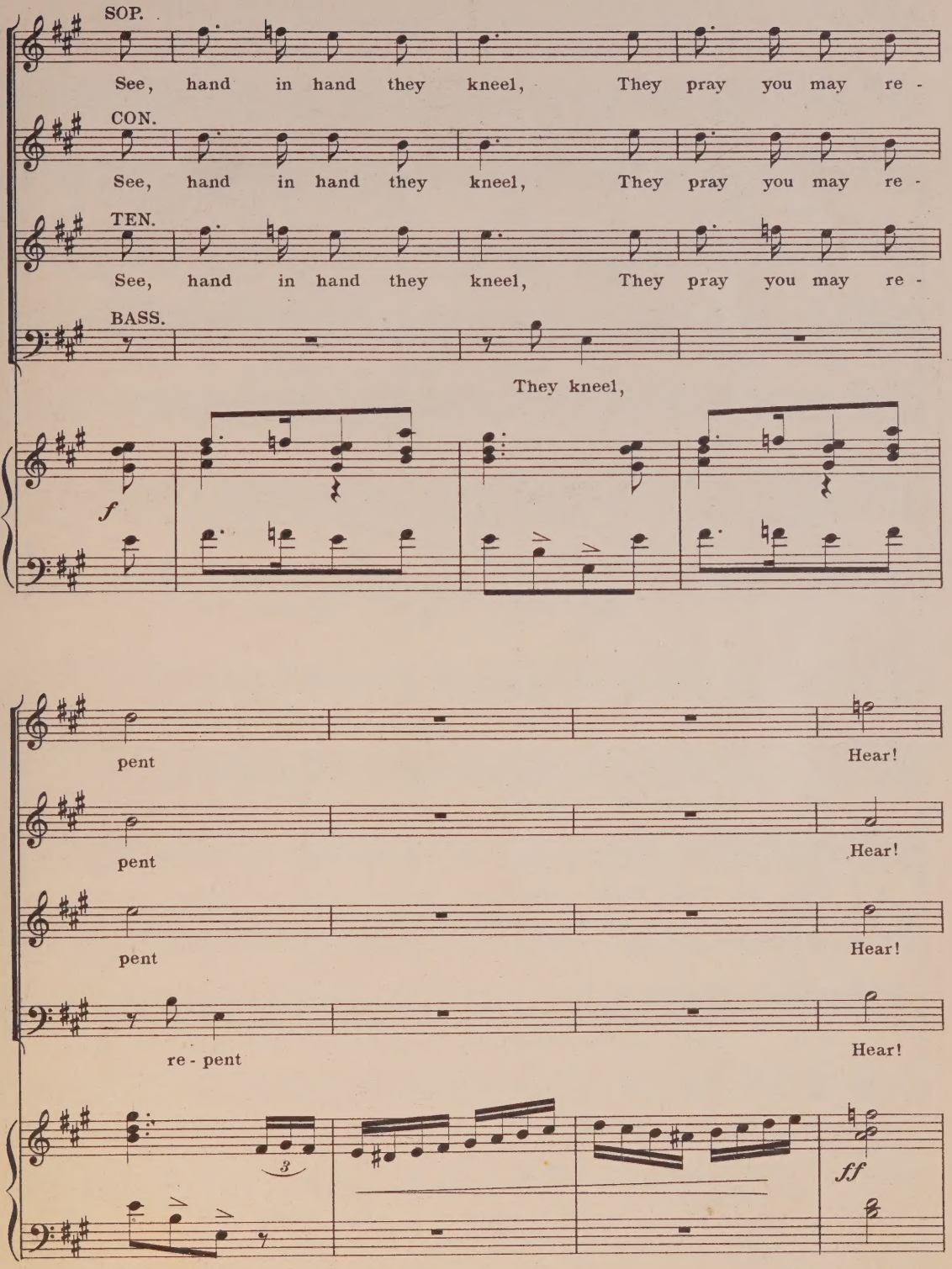

tears, tears we can not stay, We
girls that we've a dored, With - out the least a - pol - o - gy, Are
see our boys to oth - ers giv'n.
now as - signed to mate With men who've oth - er girls in - stead.
f
decresc.
p
Andante.
DOLORES.
This is not sor - row,— This is not part - ing,— This is the
ABERCOED.
This is not sor - row,— This is not part - ing,— This is the
Andante.
ff

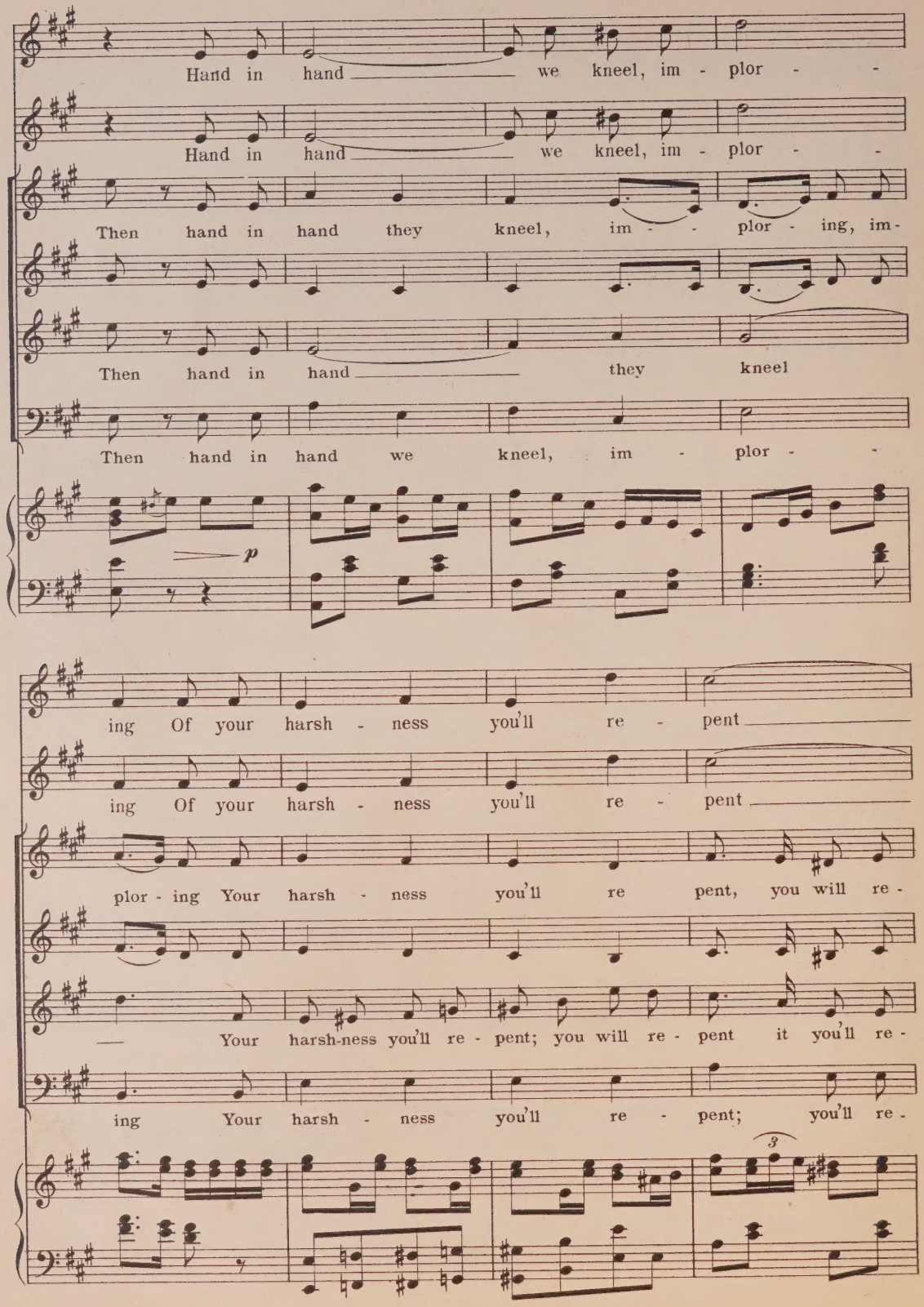

hour when two hearts u - nite Seas may di - vide us, Years keep in
hour when two hearts u - nite Seas may di - vide us, Years keep in
long - ing, This is the dawn That knows no night Time will not
long - ing, This is the dawn That knows no night Time will not
sev - er, We vow for - ev - er This bond we will nev - er be -
sev - er, We vow for - ev - er This bond we will nev - er be -
rall.
pp

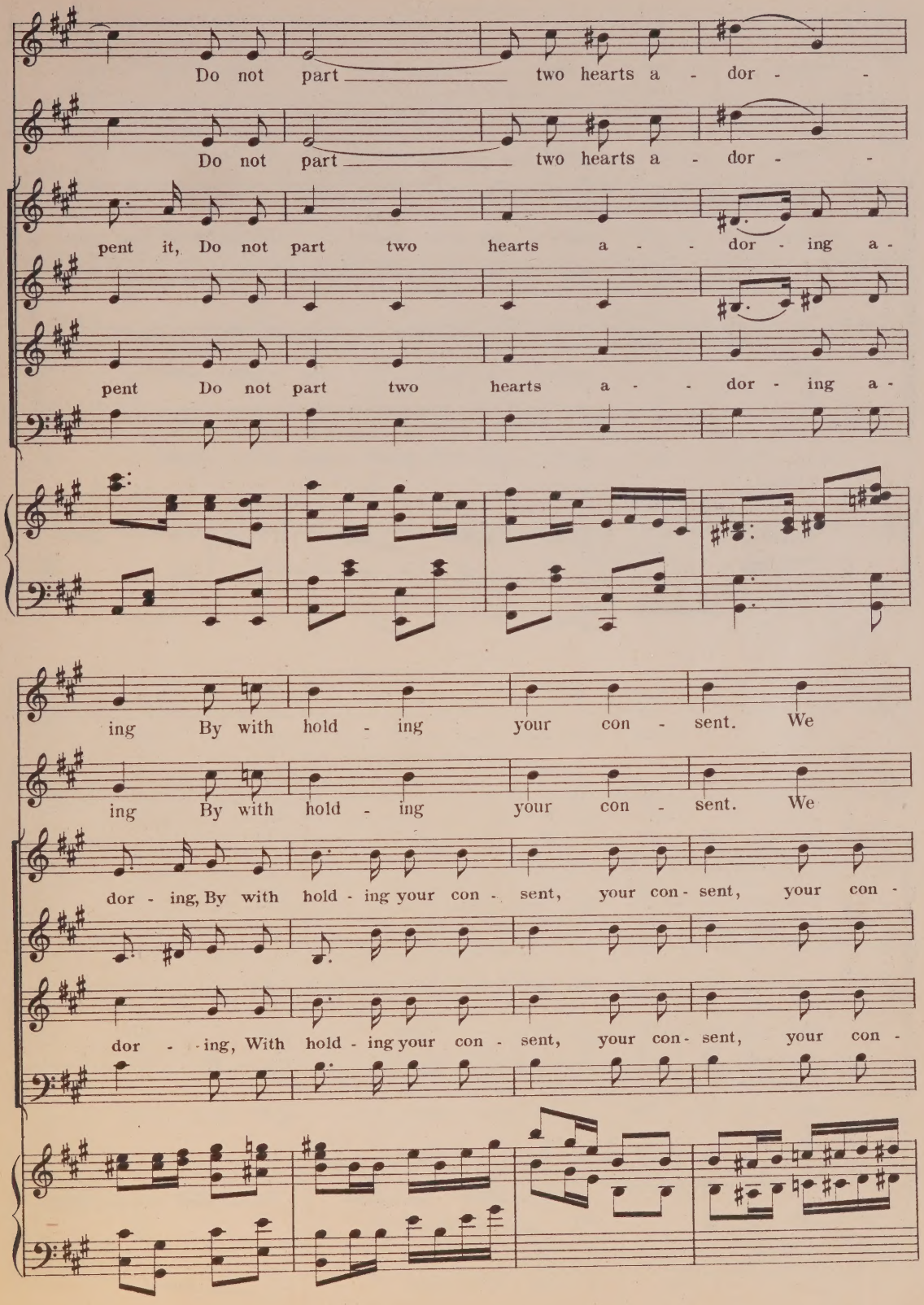

Andante.
tray.
tray.
Andante.
pp
Abercoed.
Fare - well, my own, You are
dear - est at part - ing, To thee ev - er a -
lone, dear love, I will vow I will be true.

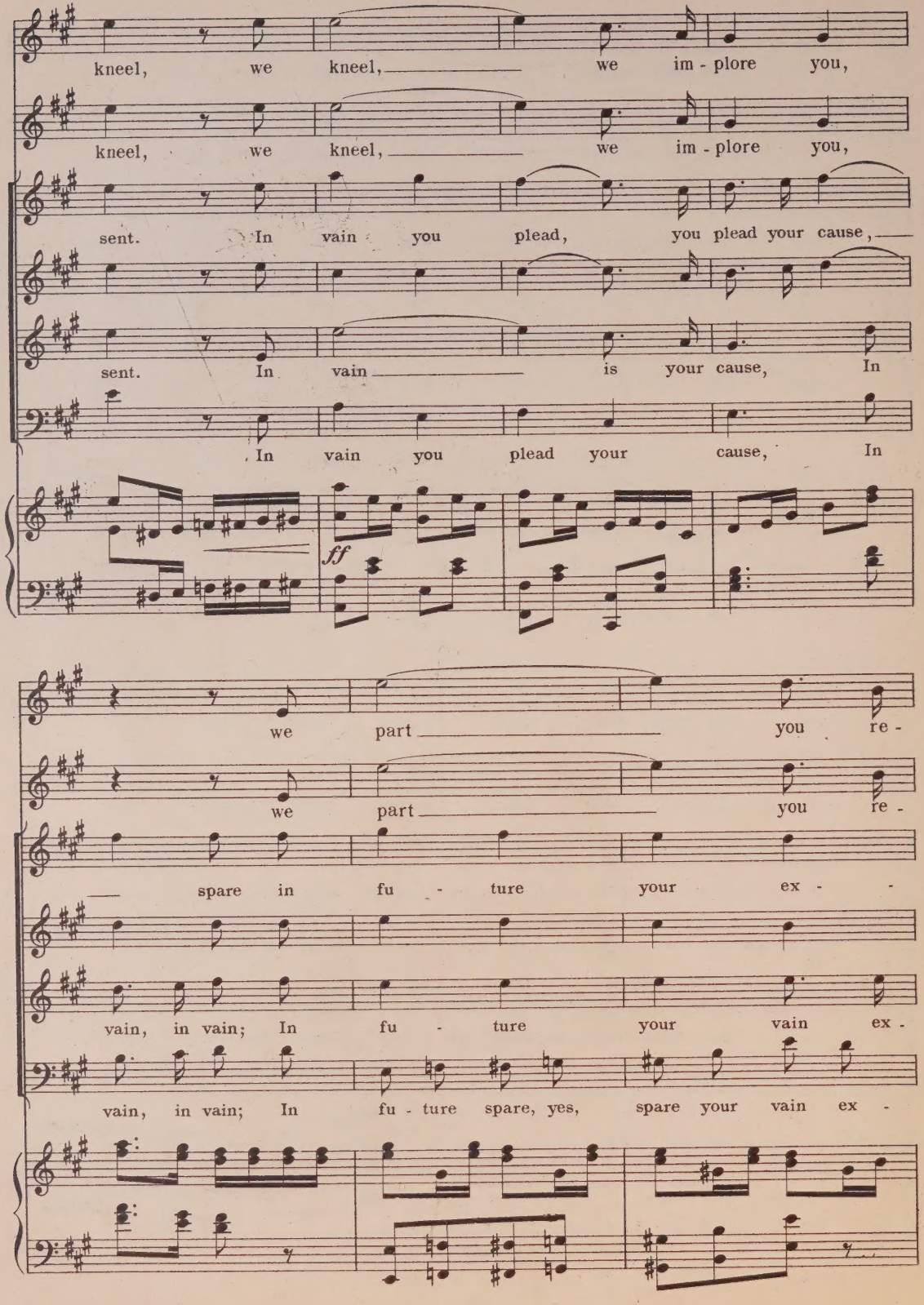

SOLO.
Fare - - well, though seas may di - vide us, Fare - - well, though
SOP.
pp Fare - well, love, So, love, fare -
CON.
pp Fare - well, love, So, love, fare -
TEN.
pp Fare - well, love, So, love, fare -
BASS.
pp Fare - well, love, So, love, fare -
pp
Fate may di - vide us, Fare - well, Fare well, I will love you for -
cres - - cen - - do.
well. He'll love you for - ev - er, love you,
cres cen - - do.
well. He'll love you for - ev - er, love you,
cres - - cen - - do.
well. He'll love you for - ev - er, love you,
cres - - cen - - do.
well. He'll love you for - ev - er, love you,
cres - - cen - - do.

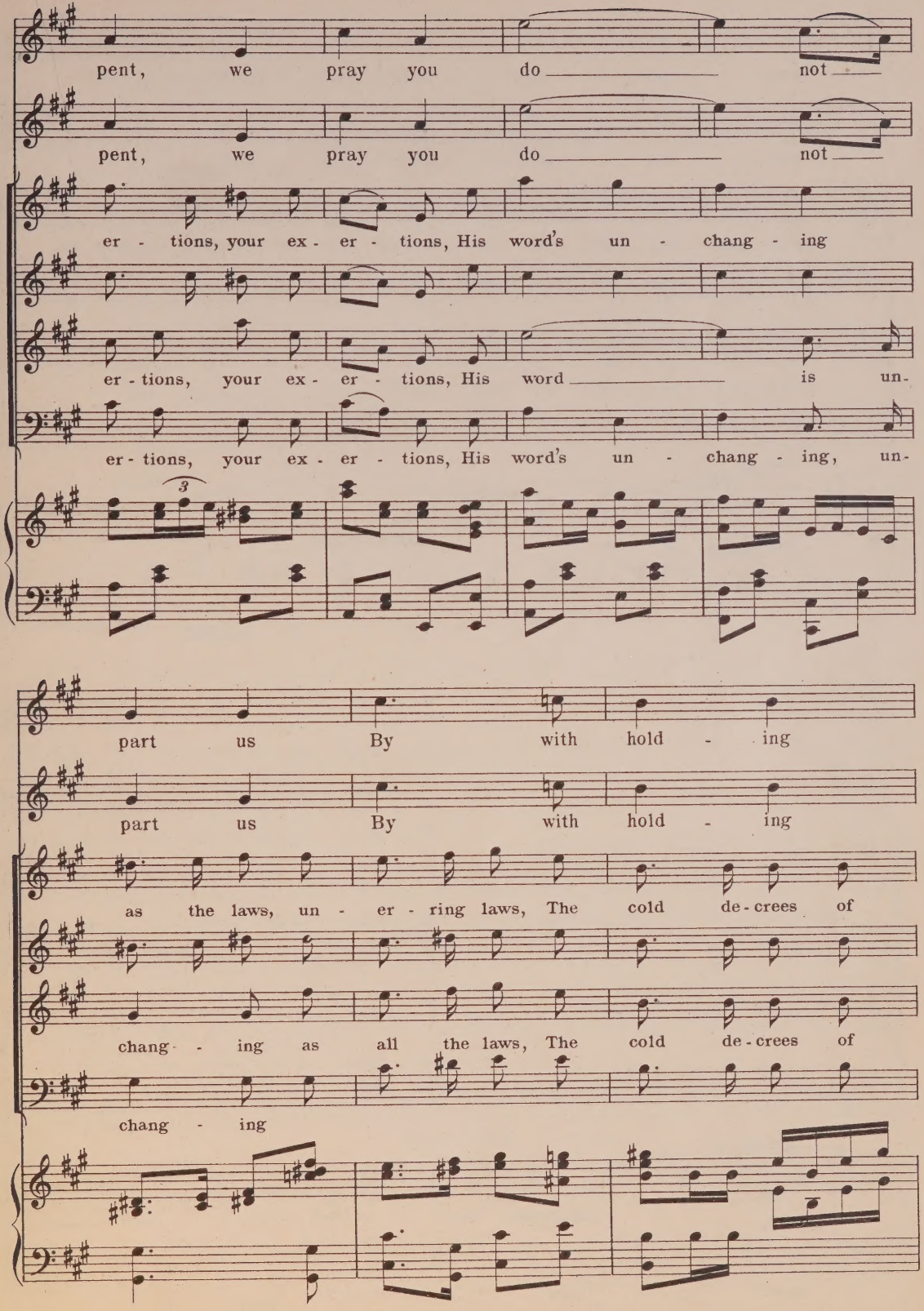

Abercoed.
ev - er and ev - er, where - e'er where-e'er I roam.
pp
ah! love, Fare - well.
ah! love, Fare - well.
ah! love, Fare - well.
ah! love, Fare - well.
Allegro.
pp
Angela.
Stay we im plore you,
Stay we im plore you,
Donegal.
Stay we im plore you,
Stay we im plore you,

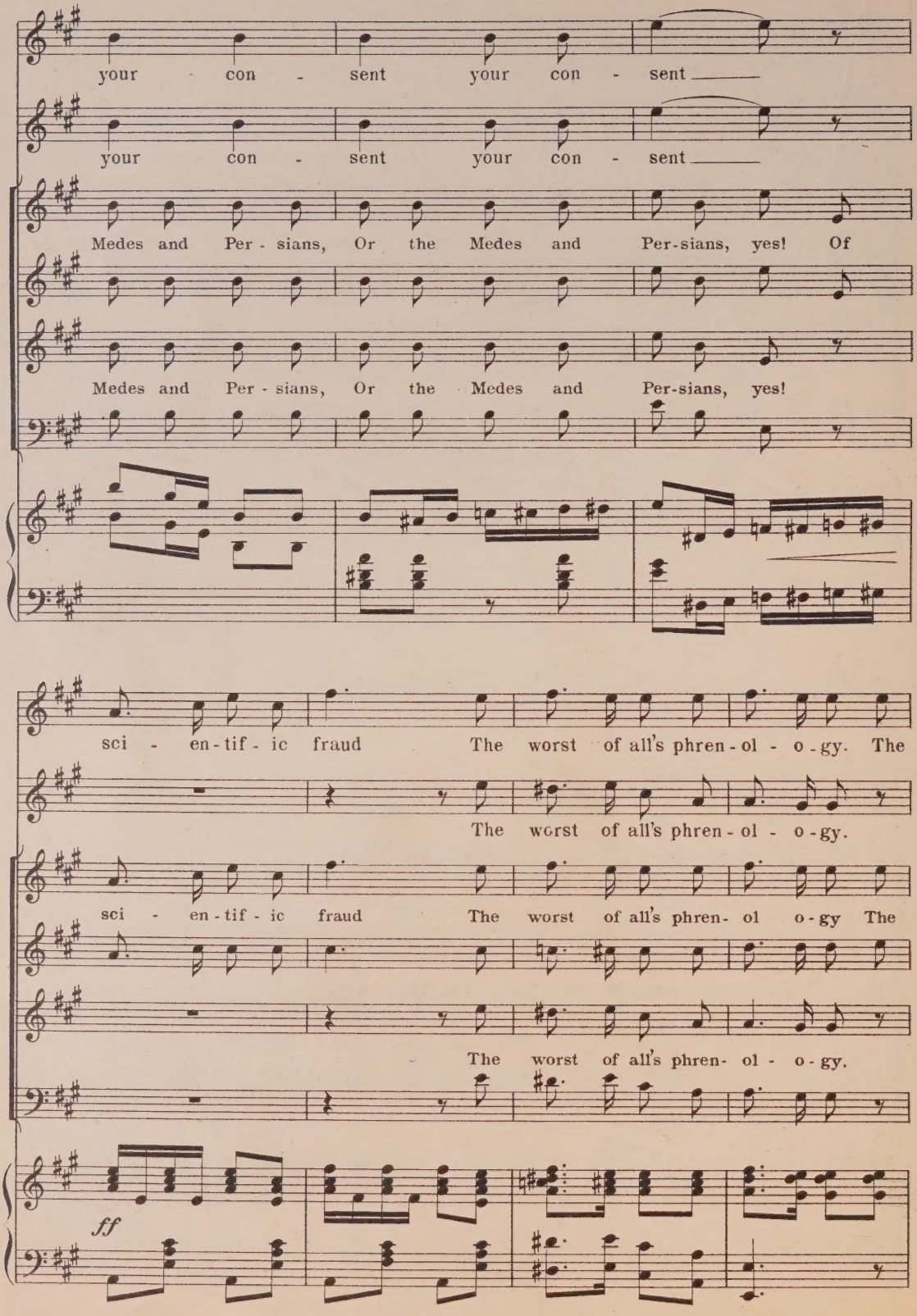

SOP.
See, hand in hand they kneel, They pray you may re -
CON.
See, hand in hand they kneel, They pray you may re -
TEN.
See, hand in hand they kneel, They pray you may re -
BASS.
They kneel,
f
pent
Hear!
pent
Hear!
pent
Hear!
re - pent
Hear!
3
ff

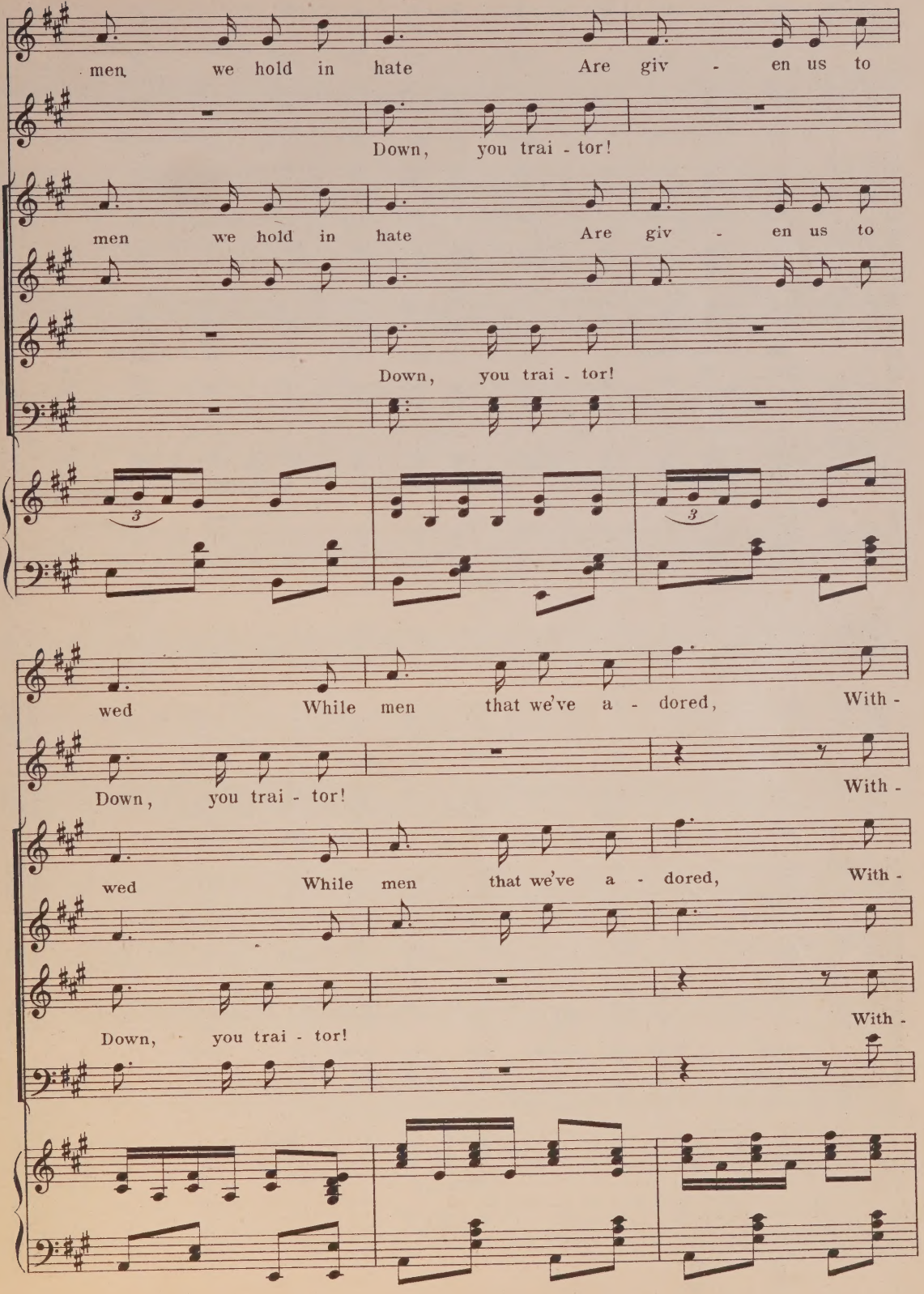

Hand in hand we kneel, im - plor -
Hand in hand we kneel, im - plor -
Then hand in hand they kneel, im - plor - ing, im-
Then hand in hand they kneel
Then hand in hand we kneel, im - plor -
p
ing Of your harsh - ness you'll re - pent
ing Of your harsh - ness you'll re - pent
plor - ing Your harsh - ness you'll re pent, you will re -
Your harsh-ness you'll re - pent; you will re - pent it you'll re -
ing Your harsh - ness you'll re - pent; you'll re -
3

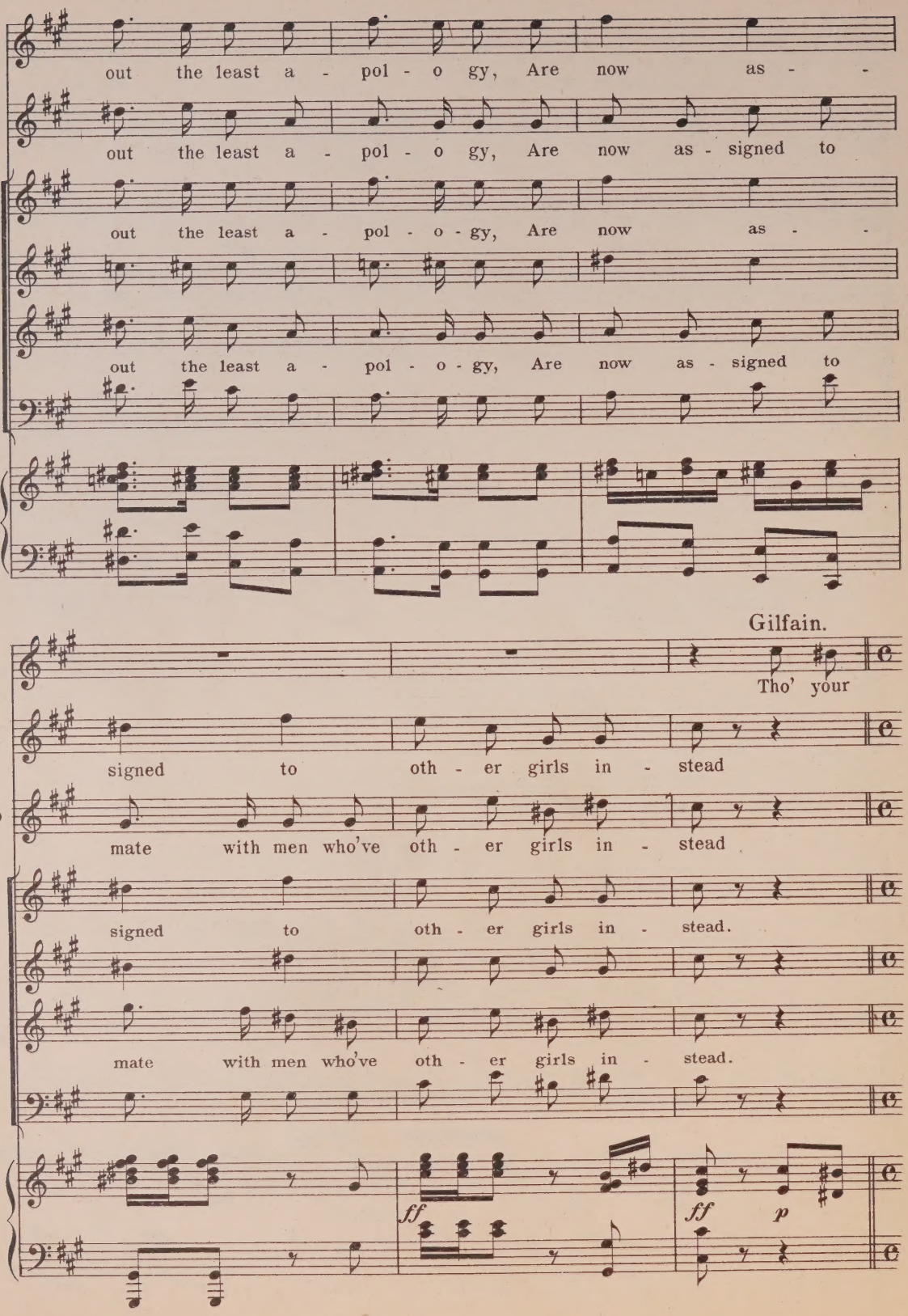

Do not part two hearts a - dor - -
Do not part two hearts a - dor - -
pent it, Do not part two hearts a - - dor - ing a -
pent Do not part two hearts a - - dor - ing a -
ing By with hold - ing your con - sent. We
ing By with hold - ing your con - sent. We
dor - ing, By with hold - ing your con - sent, your con - sent, your con -
dor - ing, With hold - ing your con - sent, your con - sent, your con -

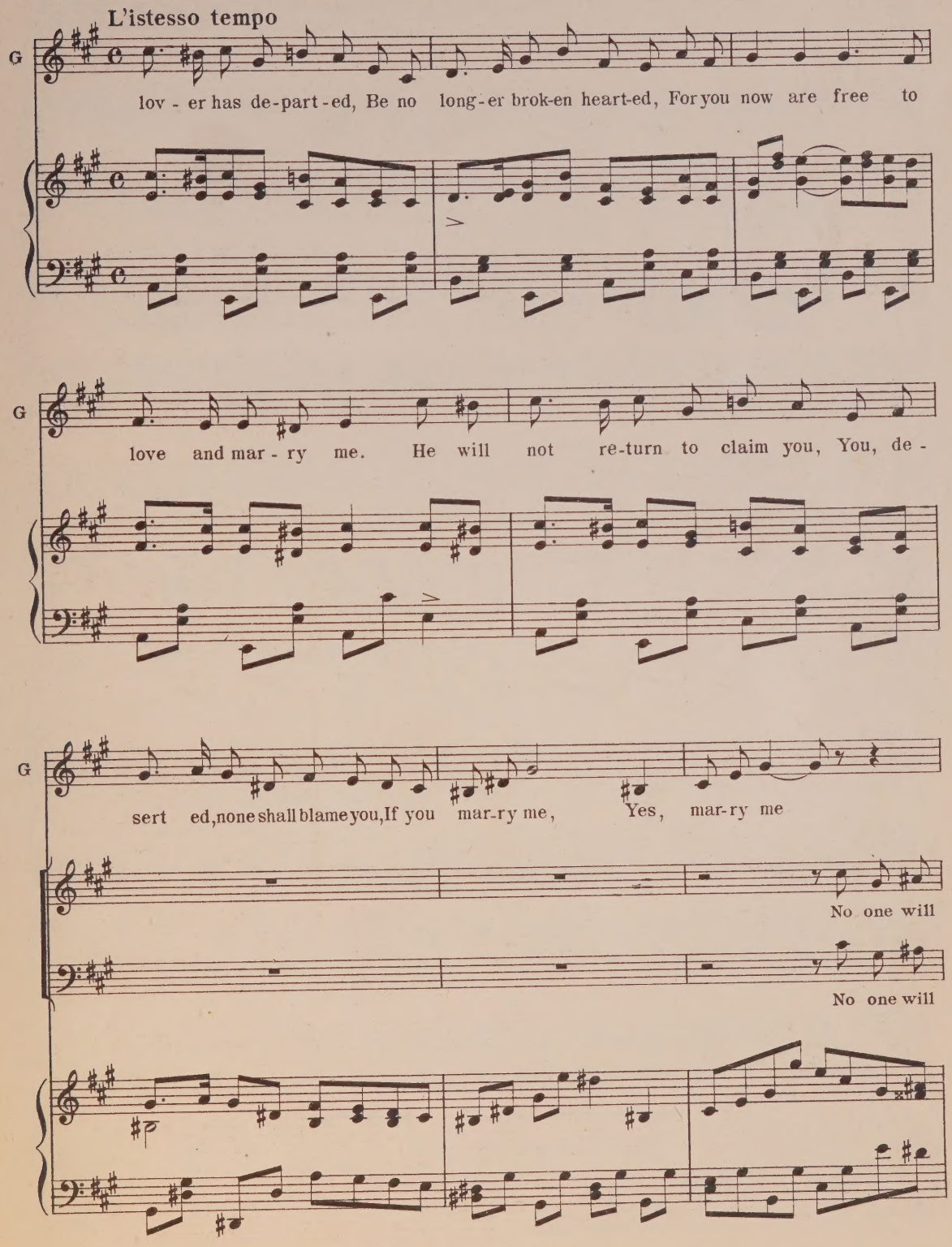

kneel, we kneel, we im - plore you,
kneel, we kneel, we im - plore you,
sent. In vain you plead, you plead your cause,
sent. In vain is your cause, In
In vain you plead your cause, In
ff
we part you re -
we part you re -
spare in fu - ture your ex -
vain, in vain; In fu - ture your vain ex -
vain, in vain; In fu - ture spare, yes, spare your vain ex -

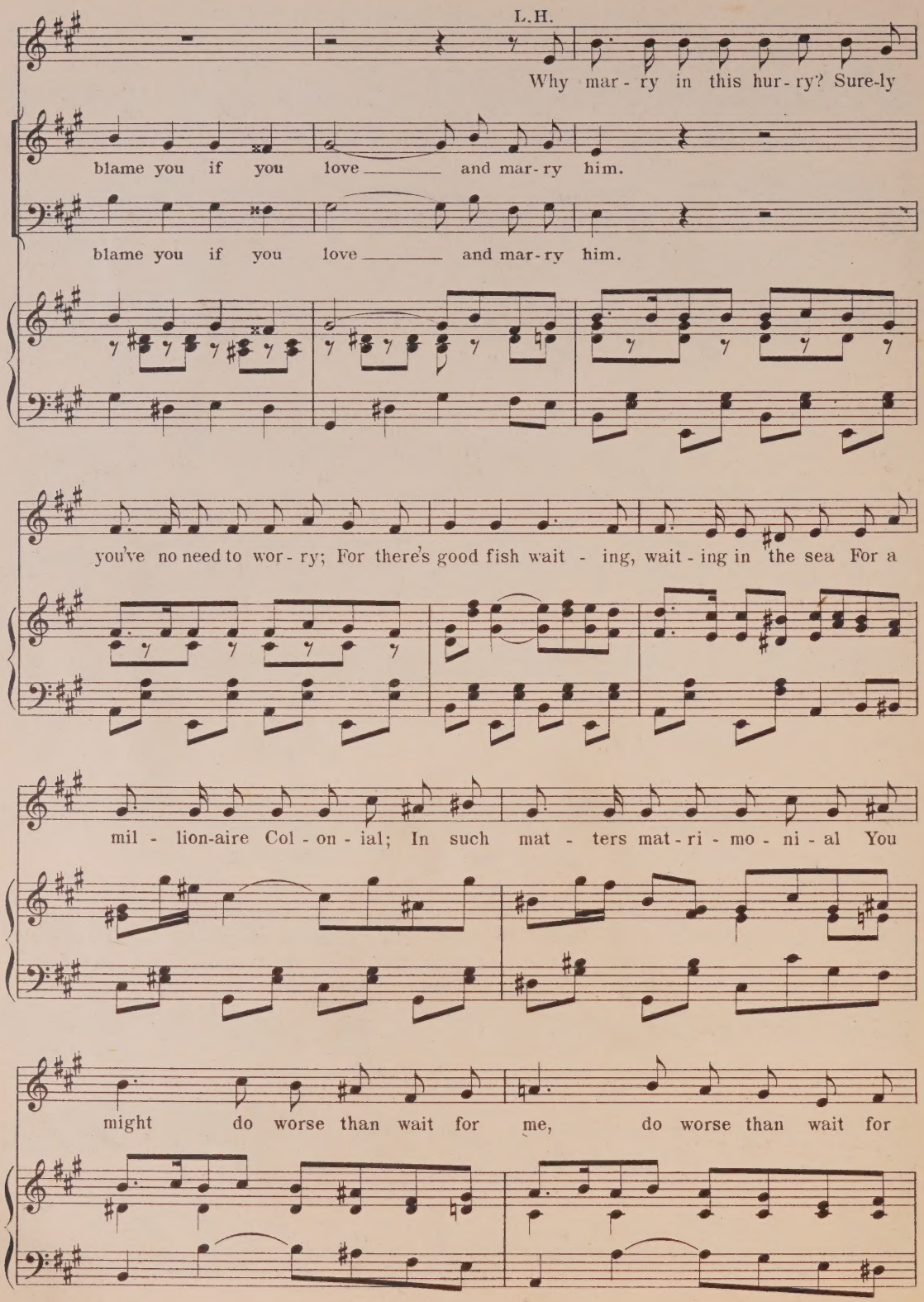

pent, we pray you do not
pent, we pray you do not
er - tions, your ex - er - tions, His word's un - chang - ing
er - tions, your ex - er - tions, His word is un-
er - tions, your ex - er - tions, His word's un - chang - ing, un-
part us By with hold - ing
part us By with hold - ing
as the laws, un - er - ring laws, The cold de - crees of
chang - ing as all the laws, The cold de - crees of
chang - ing

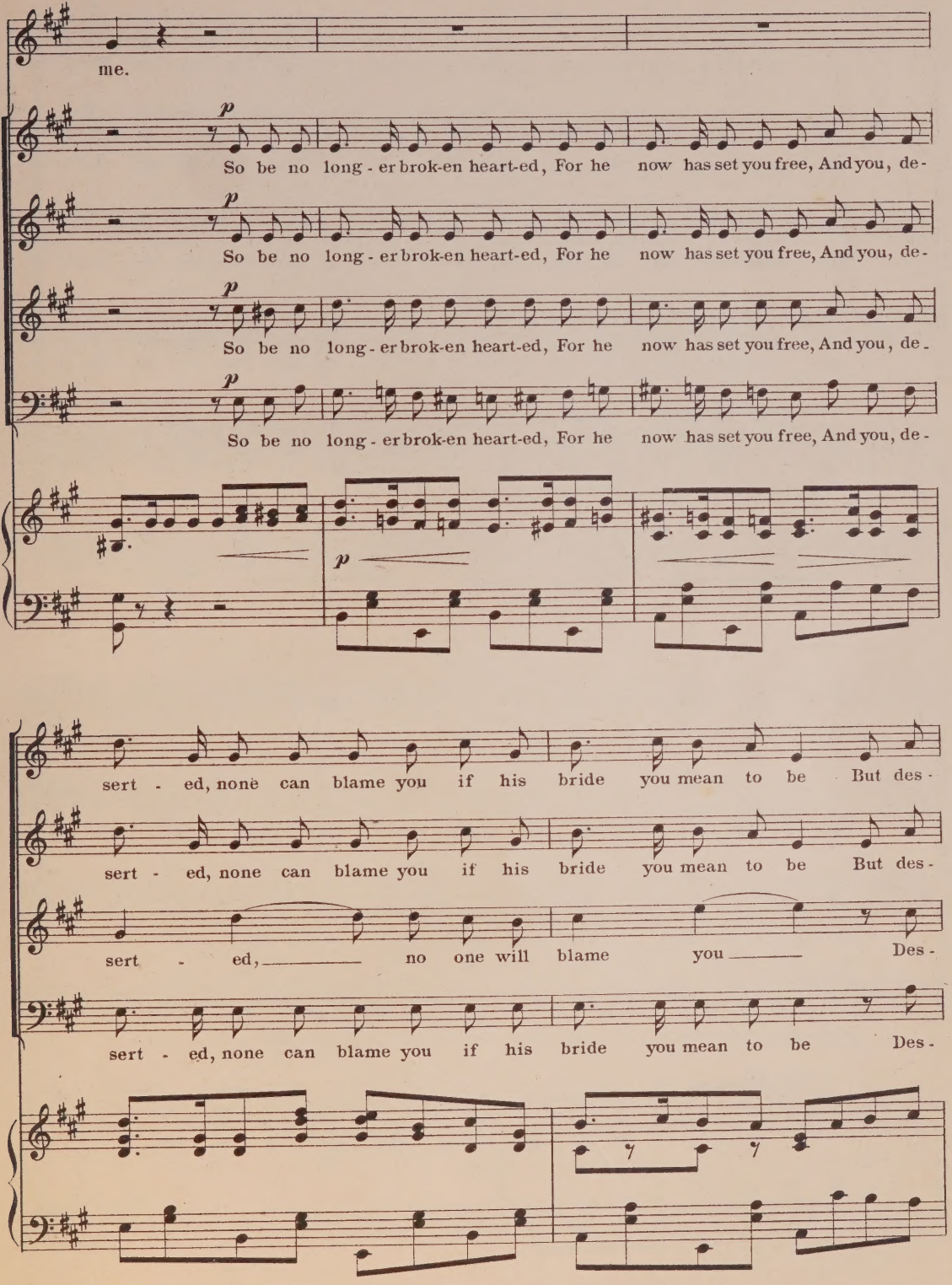

your con - sent your con - sent
your con - sent your con - sent
Medes and Per - sians, Or the Medes and Per-sians, yes! Of
Medes and Per - sians, Or the Medes and Per-sians, yes!
sci - en-tif - ic fraud The worst of all's phren - ol - o - gy. The
The worst of all's phren - ol - o - gy.
sci - en - tif - ic fraud The worst of all's phren- ol o - gy The
The worst of all's phren- ol - o - gy.
ff

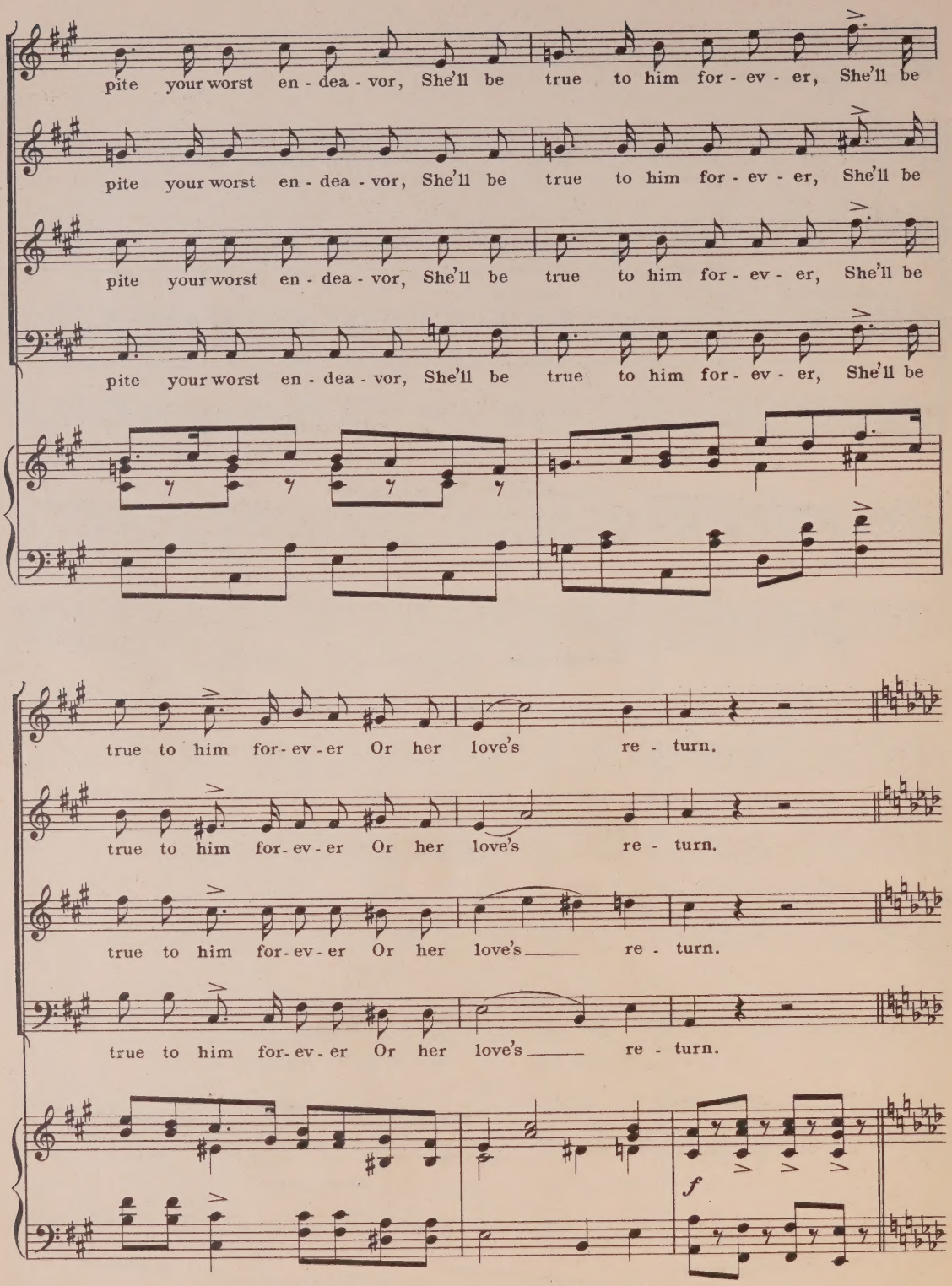

men we hold in hate Are giv - en us to
Down, you trai - tor!
men we hold in hate Are giv - en us to
Down, you trai - tor!
wed While men that we've a - dored, With -
Down, you trai - tor!
With -
wed While men that we've a - dored, With -
Down, you trai - tor!
With -

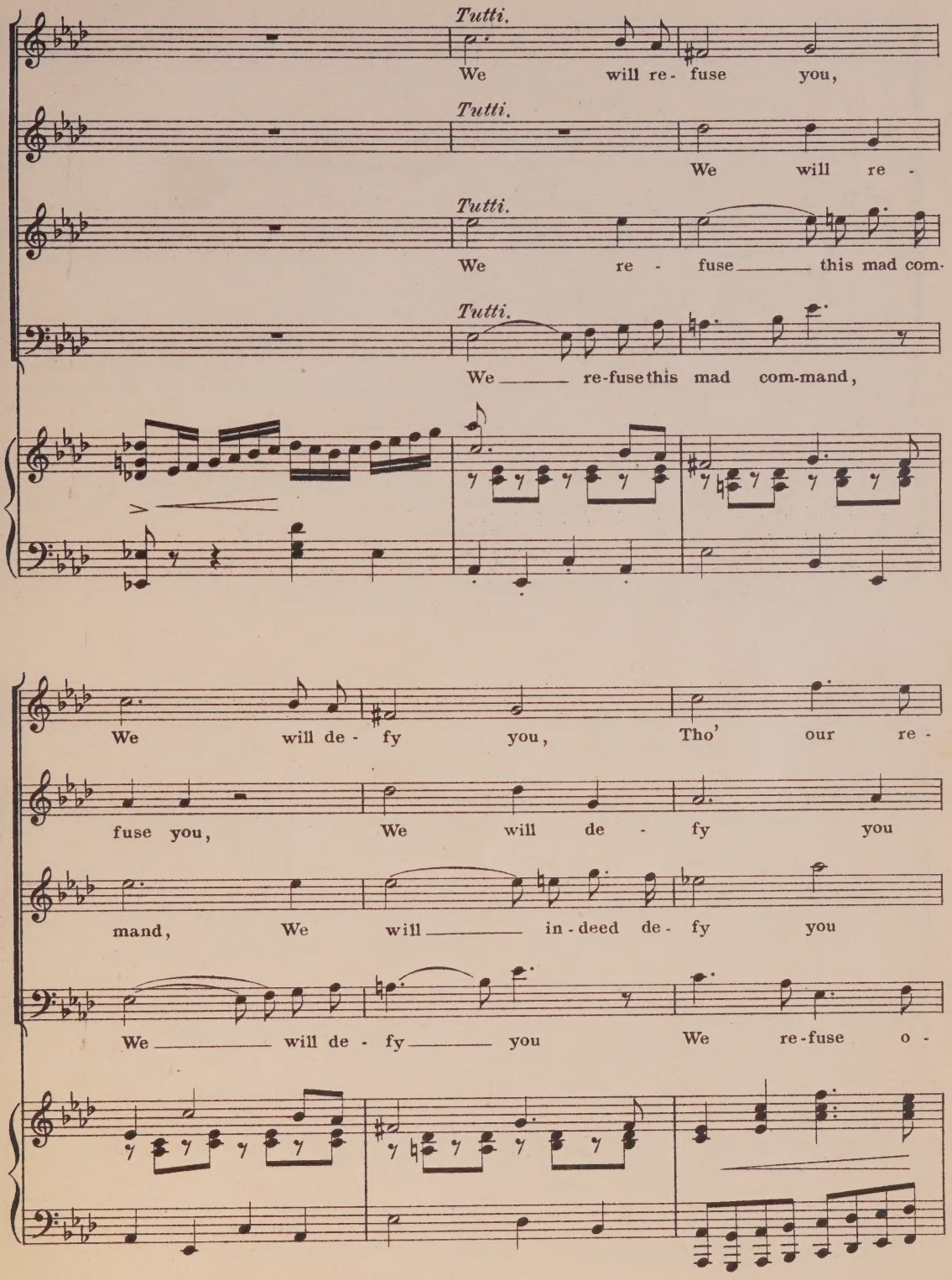

out the least a - pol - o gy, Are now as - -
out the least a - pol - o gy, Are now as - signed to
out the least a - pol - o - gy, Are now as - -
out the least a - pol - o - gy, Are now as - signed to
Gilfain.
Tho' your
A
signed to oth - er girls in - stead
D
mate with men who've oth - er girls in - stead
signed to oth - er girls in - stead.
mate with men who've oth - er girls in - stead.
ff
ff
p

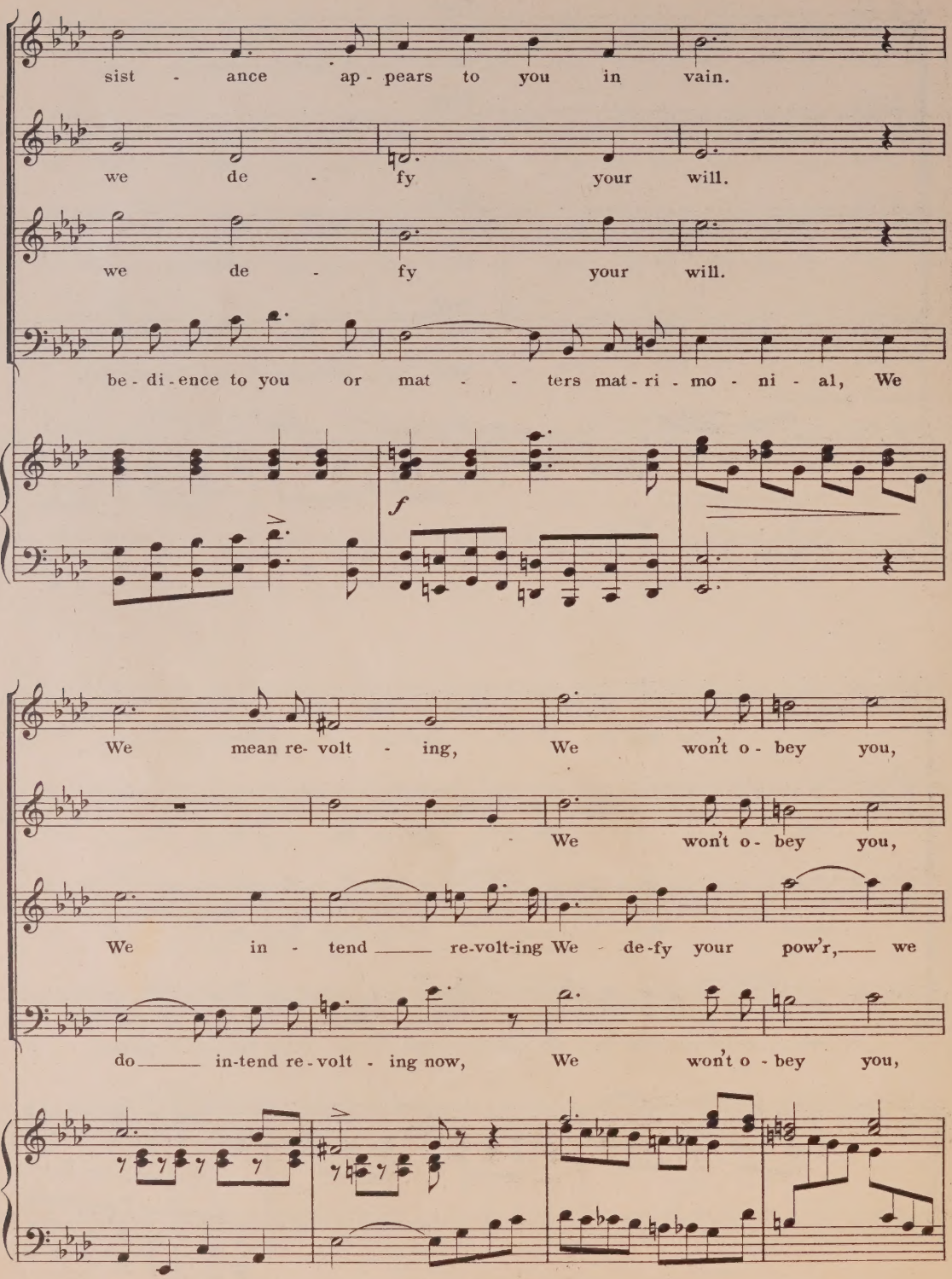

L'istesso tempo
G
lov - er has de-part-ed, Be no long-er brok-en heart-ed, For you now are free to
G
love and mar - ry me. He will not re-turn to claim you, You, de -
G
sert ed, none shall blame you, If you mar-ry me, Yes, mar-ry me
No one will
No one will

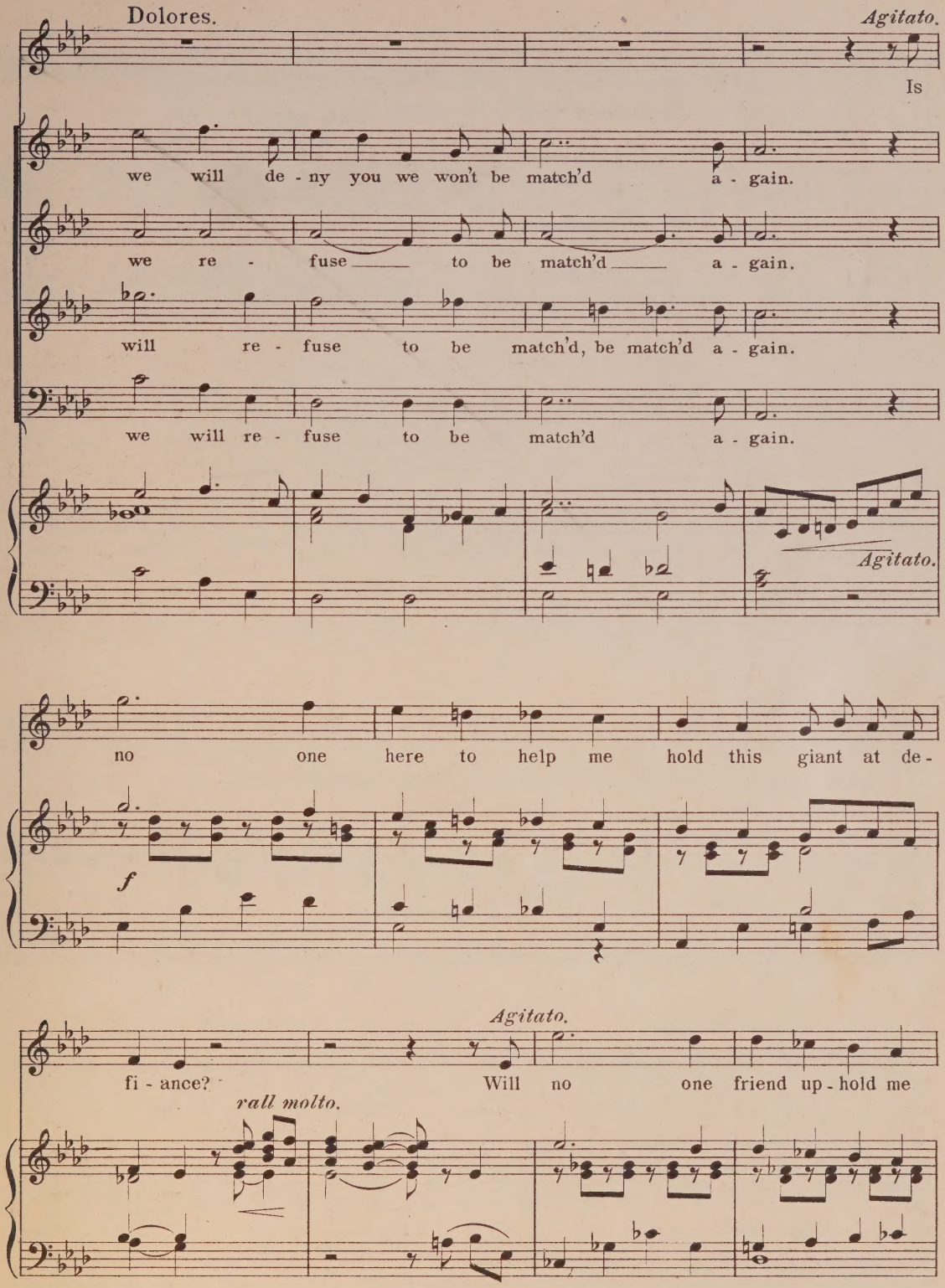

L.H.
Why mar - ry in this hur - ry? Sure-ly
blame you if you love and mar-ry him.
blame you if you love and mar-ry him.
you've no need to wor - ry; For there's good fish wait - ing, wait - ing in the sea For a
mil - lion-aire Col - on - ial; In such mat - ters mat - ri - mo - ni - al You
might do worse than wait for me, do worse than wait for

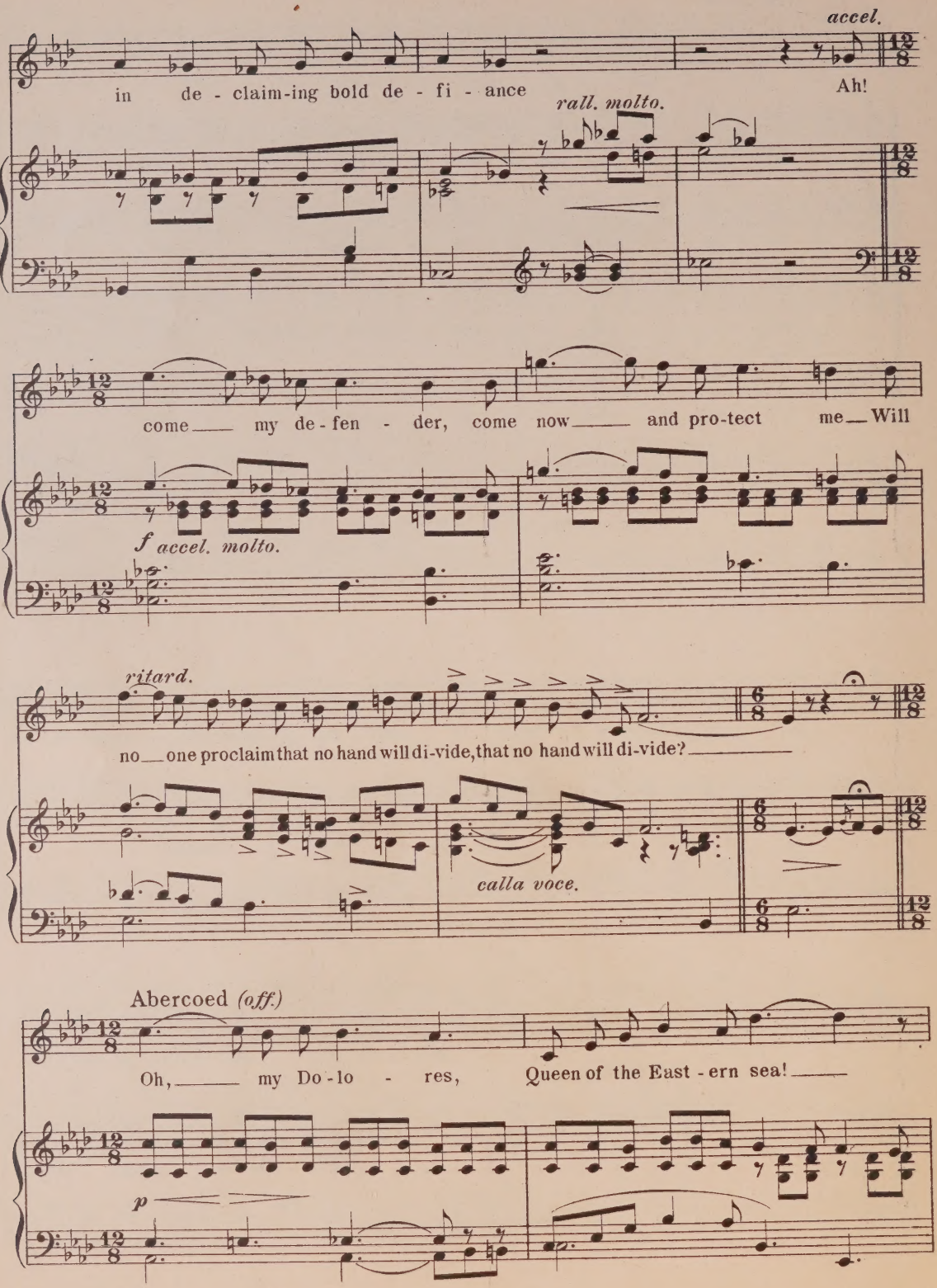

me.
p
So be no long - er brok-en heart-ed, For he now has set you free, And you, de-
So be no long - er brok-en heart-ed, For he now has set you free, And you, de-
So be no long - er brok-en heart-ed, For he now has set you free, And you, de-
So be no long - er brok-en heart-ed, For he now has set you free, And you, de-
p
sert - ed, none can blame you if his bride you mean to be But des-
sert - ed, none can blame you if his bride you mean to be But des-
sert - ed, no one will blame you Des-
sert - ed, none can blame you if his bride you mean to be Des-

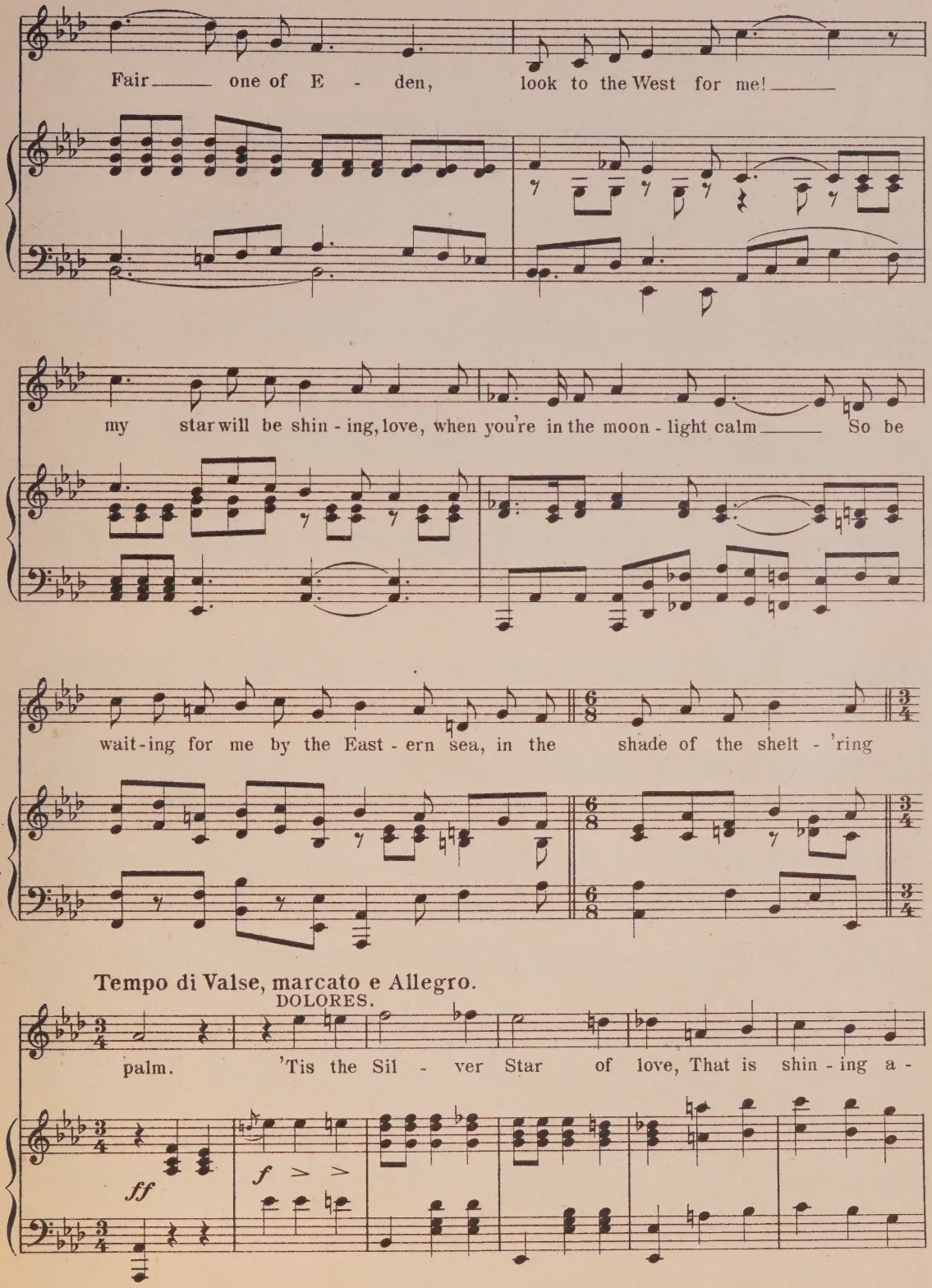

pite your worst en - dea - vor, She'll be true to him for - ev - er, She'll be
pite your worst en - dea - vor, She'll be true to him for - ev - er, She'll be
pite your worst en - dea - vor, She'll be true to him for - ev - er, She'll be
pite your worst en - dea - vor, She'll be true to him for - ev - er, She'll be
true to him for - ev - er Or her love's re - turn.
true to him for - ev - er Or her love's re - turn.
true to him for - ev - er Or her love's re - turn.
true to him for - ev - er Or her love's re - turn.
f

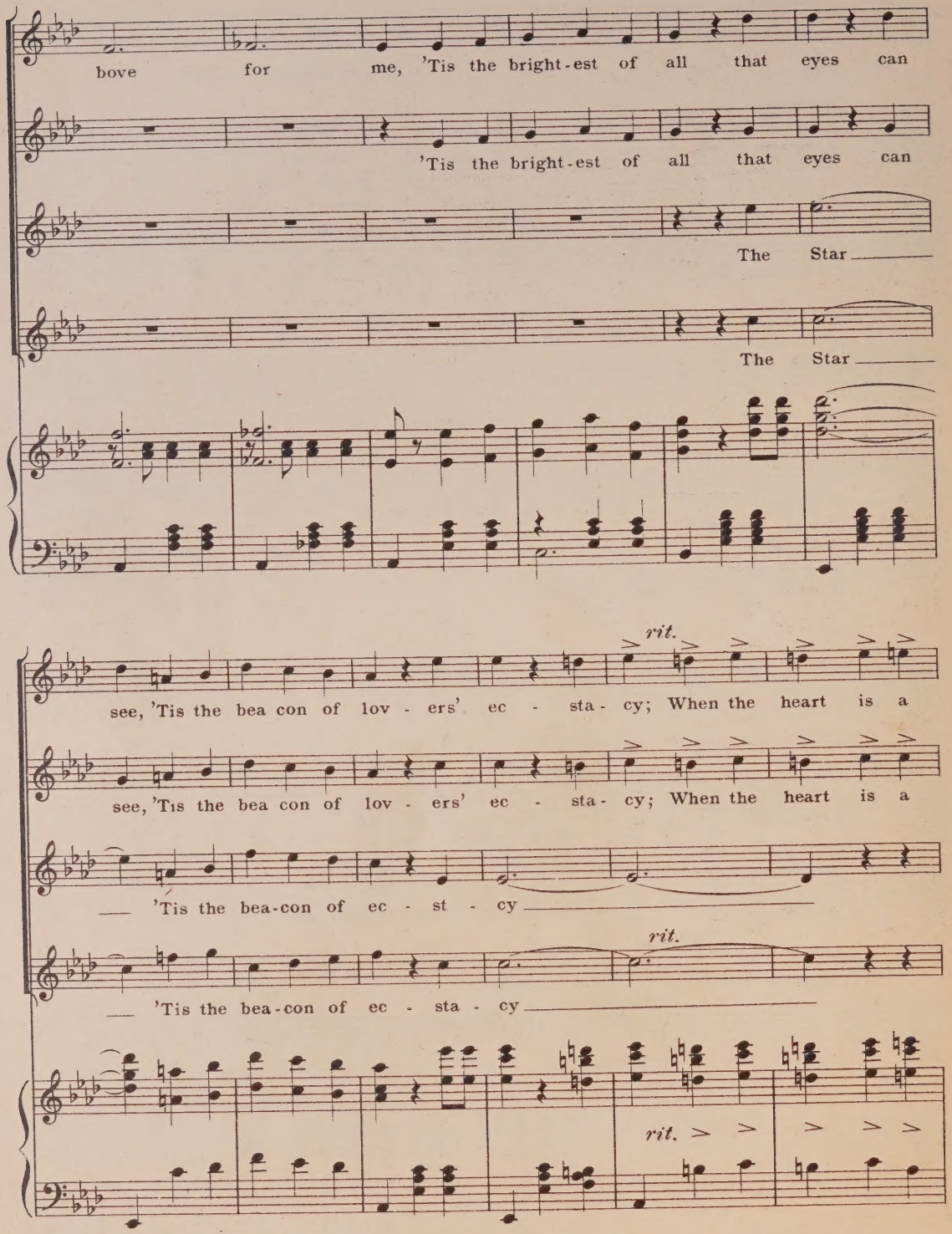

Tutti.
We will re- fuse you,
Tutti.
We will re -
Tutti.
We re - fuse this mad com-
Tutti.
We re-fuse this mad com-mand,
We will de - fy you, Tho' our re -
fuse you, We will de - fy you
mand, We will in-deed de- fy you
We will de - fy you We re-fuse o -

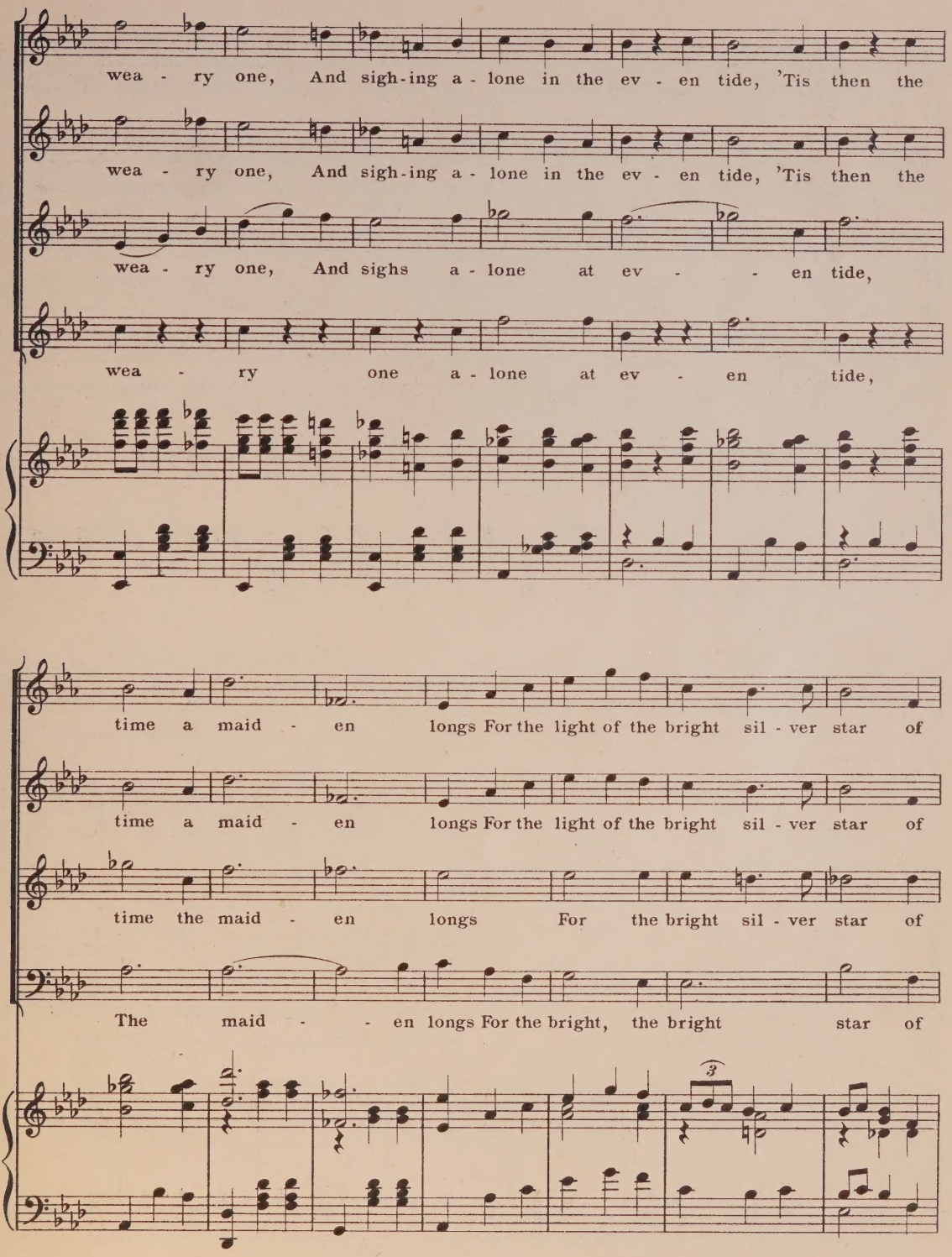

sist - ance ap - pears to you in vain.
we de - fy your will.
we de - fy your will.
be - di - ence to you or mat - - ters mat - ri - mo - ni - al, We
f
We mean re- volt - ing, We won't o - bey you,
We won't o - bey you,
We in - tend re-volt-ing We - de-fy your pow'r, we
do in-tend re - volt - ing now, We won't o - bey you,

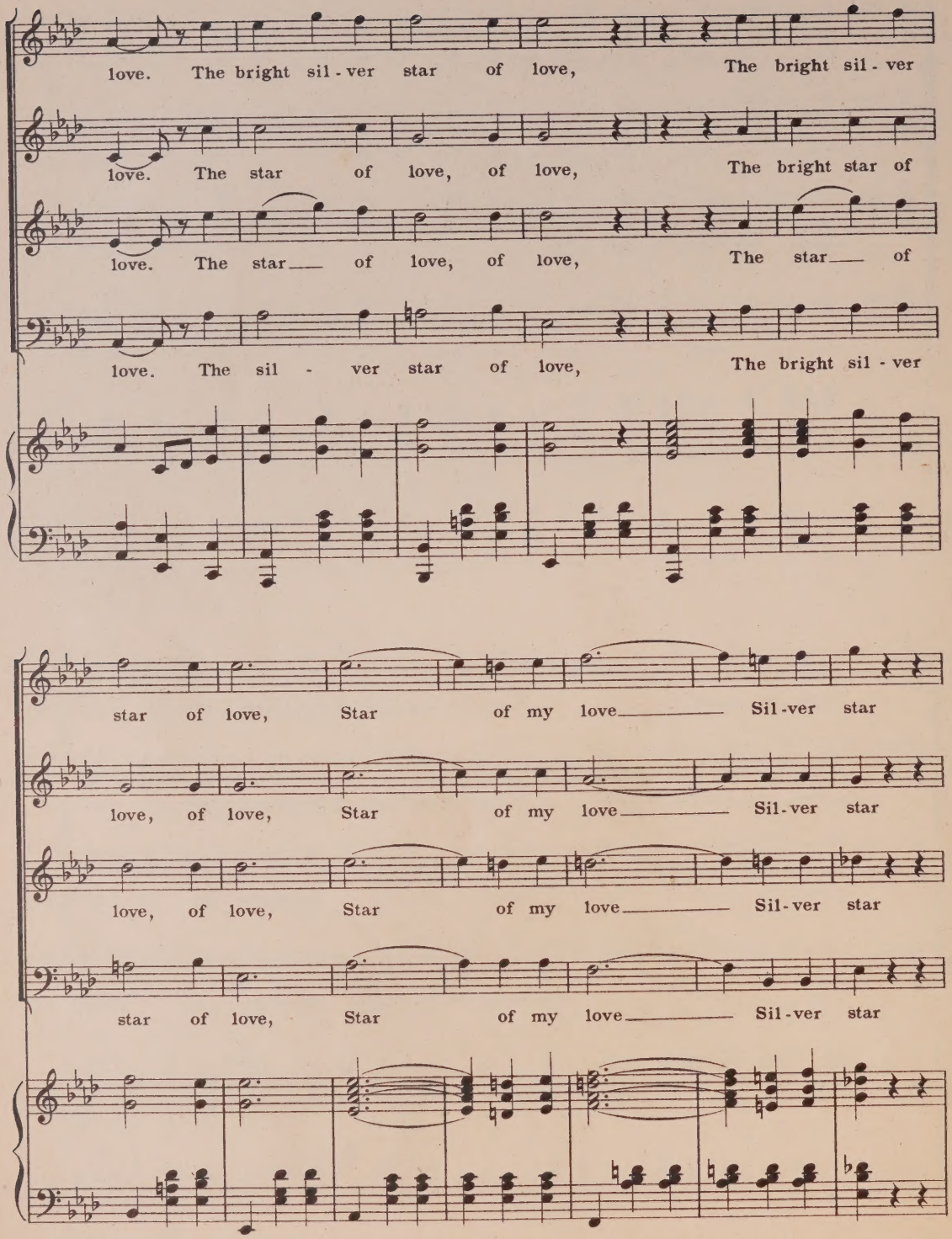

Dolores.
Agitato.
Is
we will de - ny you we won't be match'd a - gain.
we re - fuse to be match'd a - gain.
will re - fuse to be match'd, be match'd a - gain.
we will re - fuse to be match'd a - gain.
Agitato.
no one here to help me hold this giant at de -
f
Agitato.
fi - ance? Will no one friend up - hold me
rall molto.

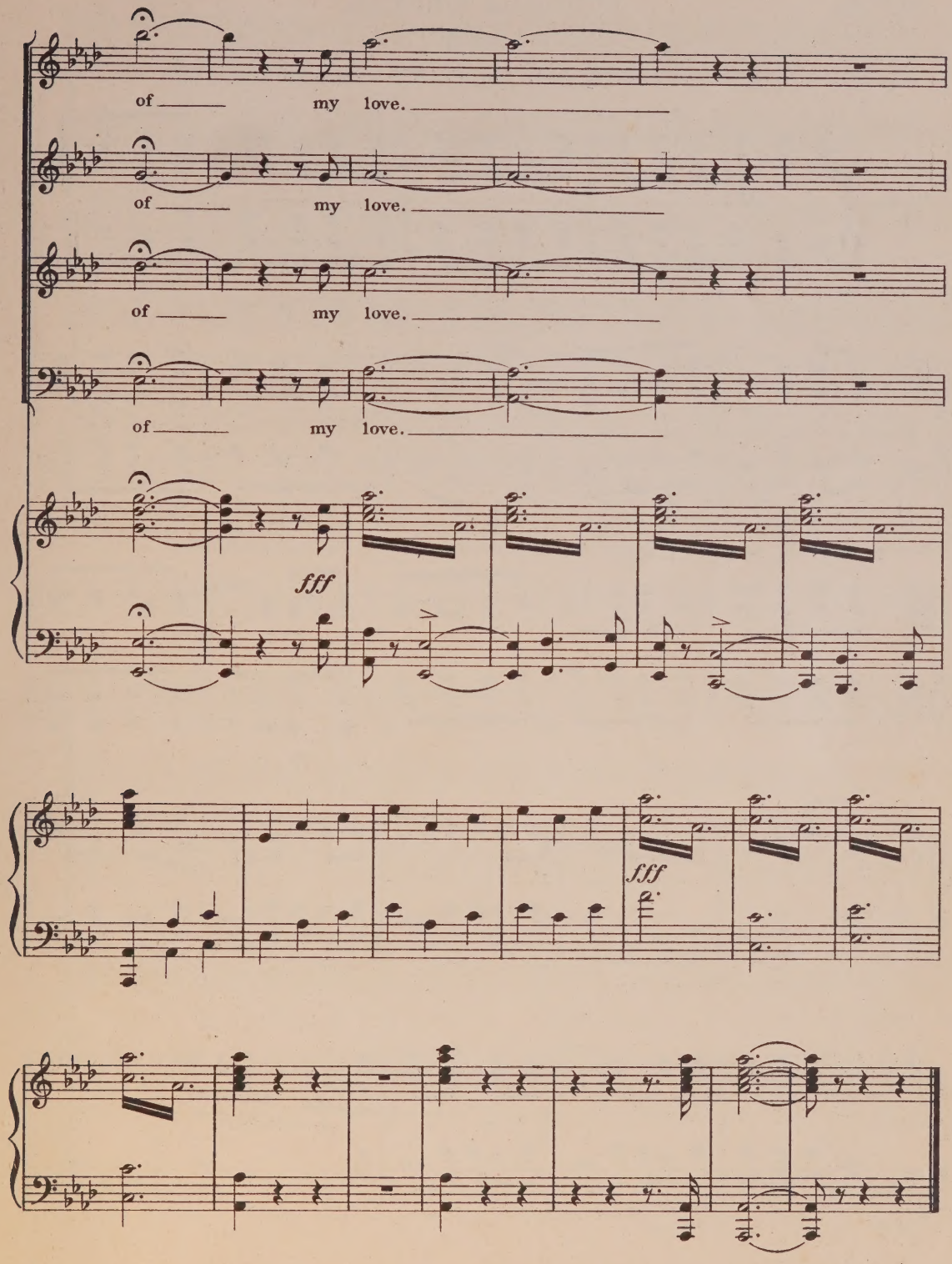

accel.
in de - claim-ing bold de - fi - ance
Ah!
rall. molto.
come my de - fen - der, come now and pro-tect me Will
f accel. molto.
ritard.
no one proclaim that no hand will di-vide, that no hand will di-vide?
calla voce.
Abercoed (off.)
Oh, my Do - lo - res,
Queen of the East - ern sea!
p


Fair one of E - den, look to the West for me!
my star will be shin - ing, love, when you're in the moon - light calm So be
wait - ing for me by the East - ern sea, in the shade of the shelt - 'ring
Tempo di Valse, marcato e Allegro.
DOLORES.
palm. 'Tis the Sil - ver Star of love, That is shin - ing a -
ff
f


bove for me, 'Tis the bright-est of all that eyes can
'Tis the bright-est of all that eyes can
The Star
The Star
rit.
see, 'Tis the bea con of lov - ers' ec - sta - cy; When the heart is a
see, 'Tis the bea con of lov - ers' ec - sta - cy; When the heart is a
'Tis the bea-con of ec - st - cy
rit.
'Tis the bea-con of ec - sta - cy
rit.

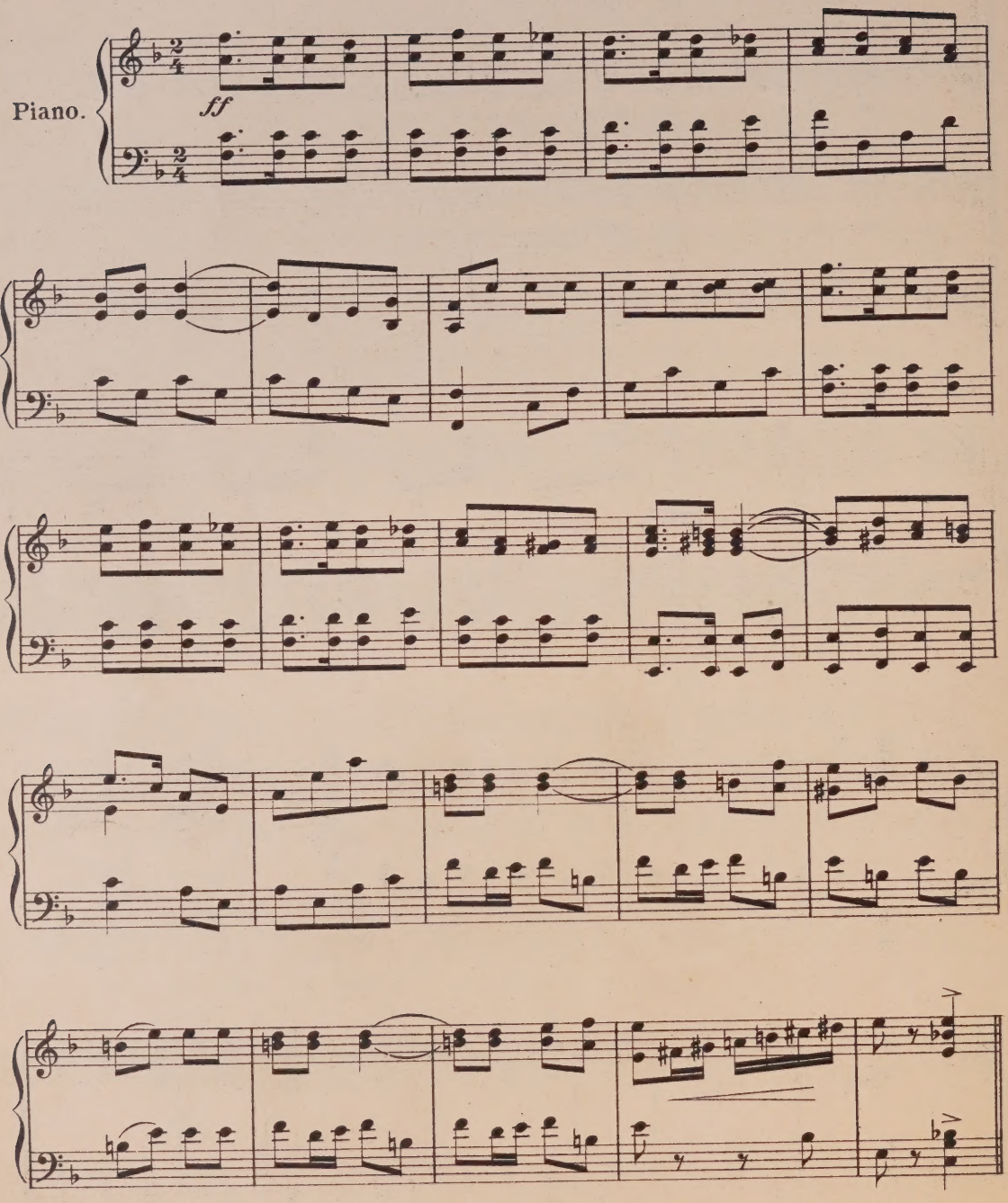

wea - ry one, And sigh-ing a - lone in the ev - en tide, 'Tis then the
wea - ry one, And sigh-ing a - lone in the ev - en tide, 'Tis then the
wea - ry one, And sighs a - lone at ev - - en tide,
wea - ry one a - lone at ev - en tide,
time a maid - en longs For the light of the bright sil - ver star of
time a maid - en longs For the light of the bright sil - ver star of
time the maid - en longs For the bright sil - ver star of
The maid - - en longs For the bright, the bright star of
3

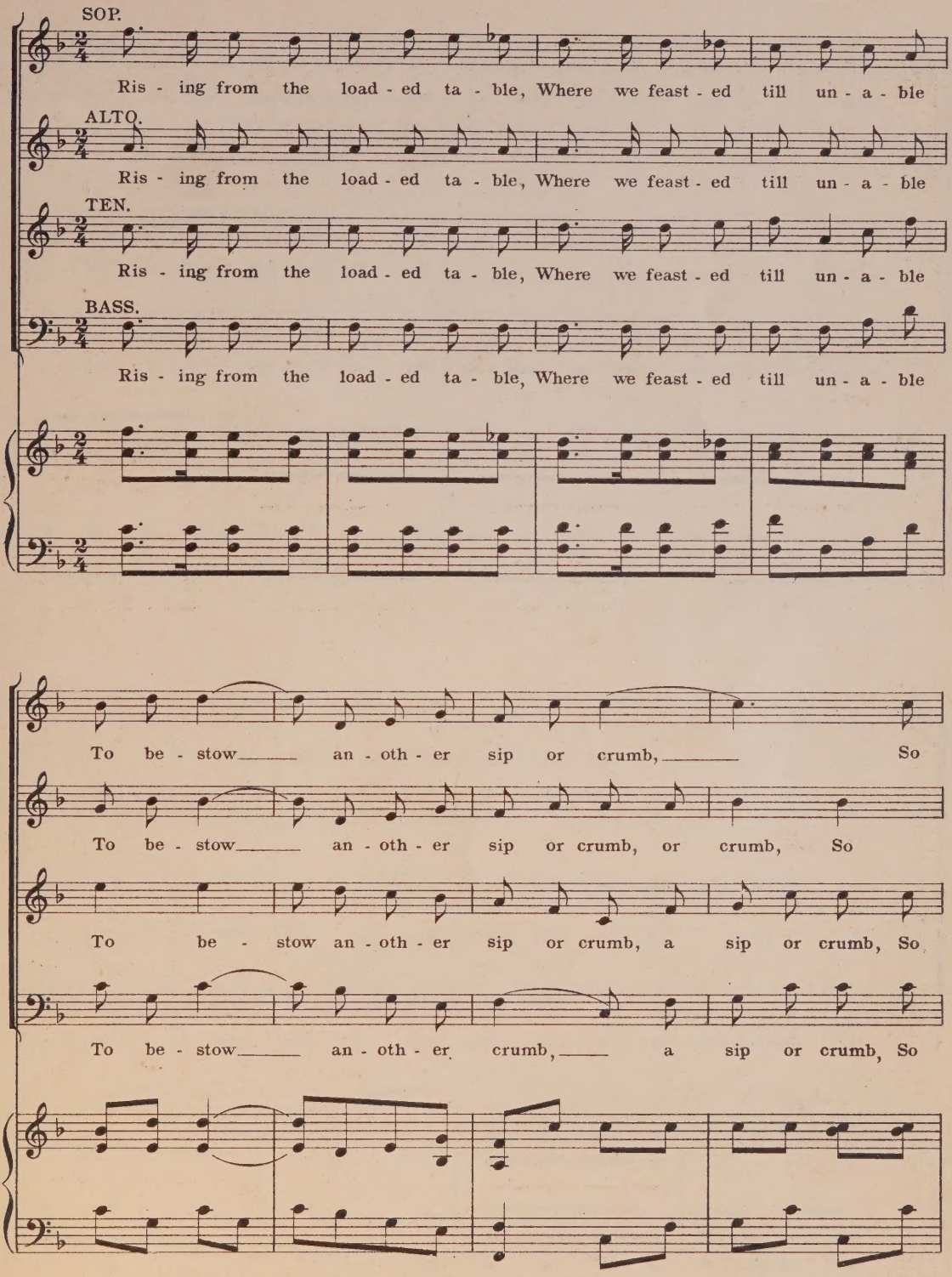

love. The bright sil - ver star of love, The bright sil - ver
love. The star of love, of love, The bright star of
love. The star of love, of love, The star of
love. The sil - ver star of love, The bright sil - ver
star of love, Star of my love Sil - ver star
love, of love, Star of my love Sil - ver star
love, of love, Star of my love Sil - ver star
star of love, Star of my love Sil - ver star

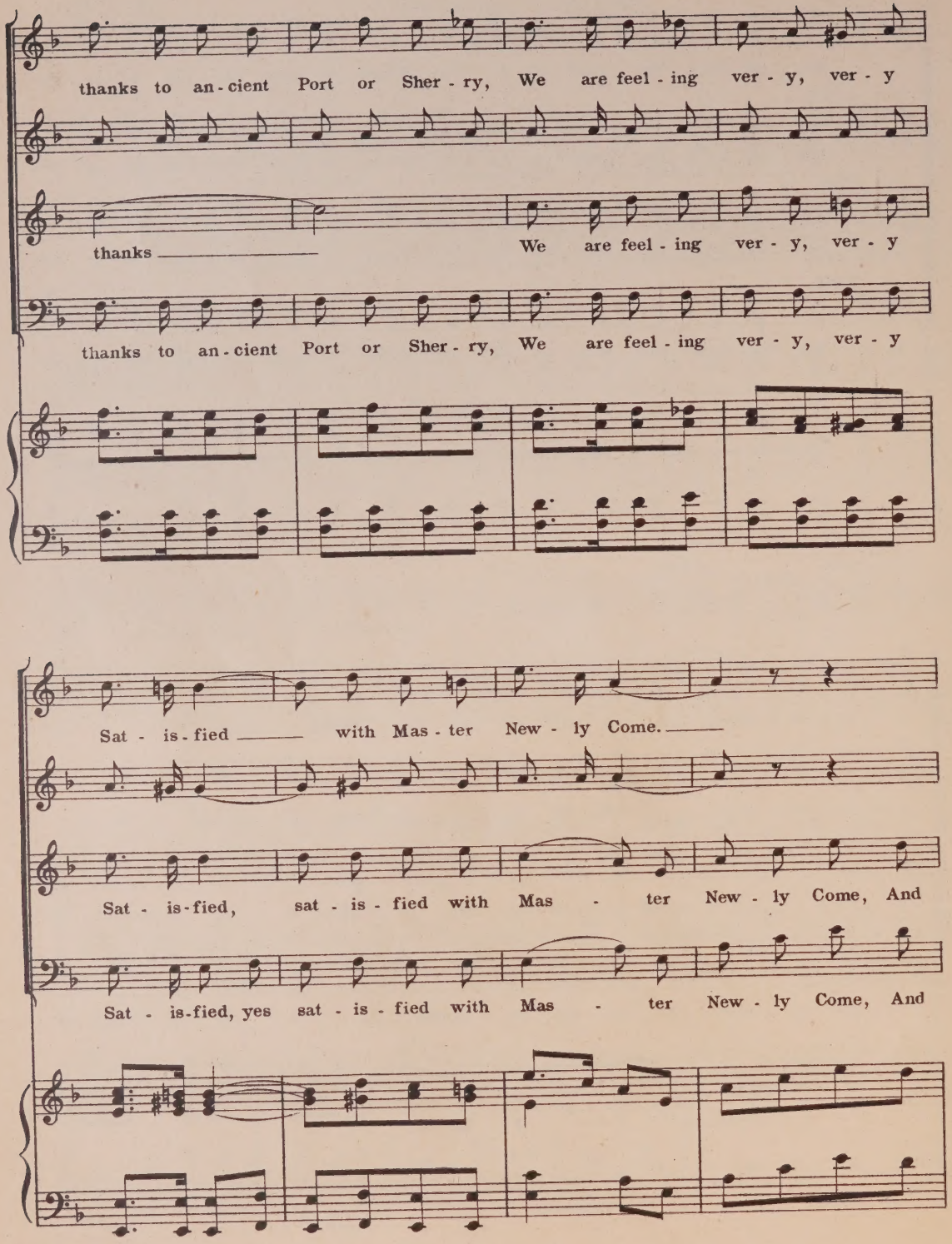

of my love.
of my love.
of my love.
of my love.
fff
fff

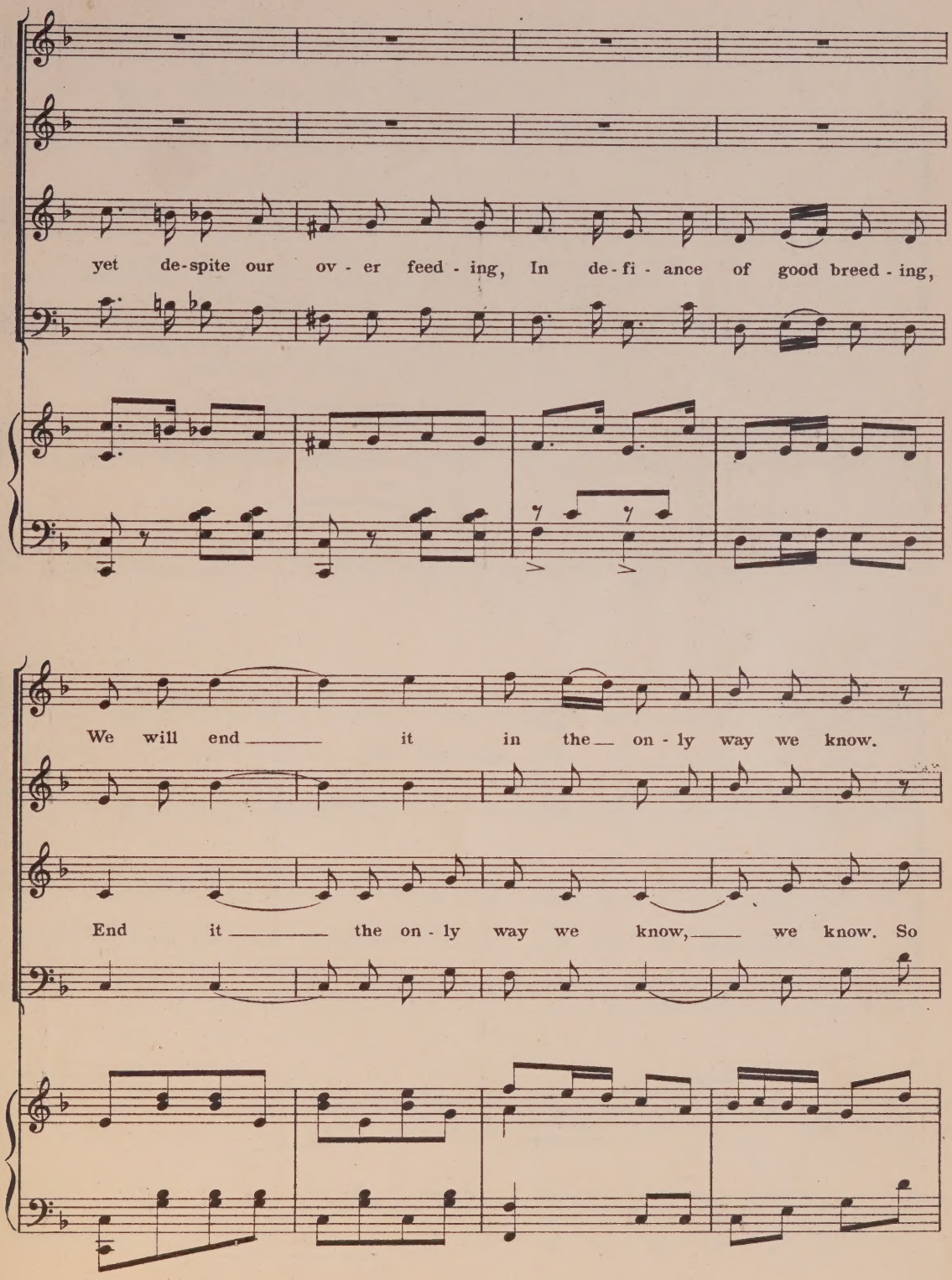
No 13. Opening Chorus.

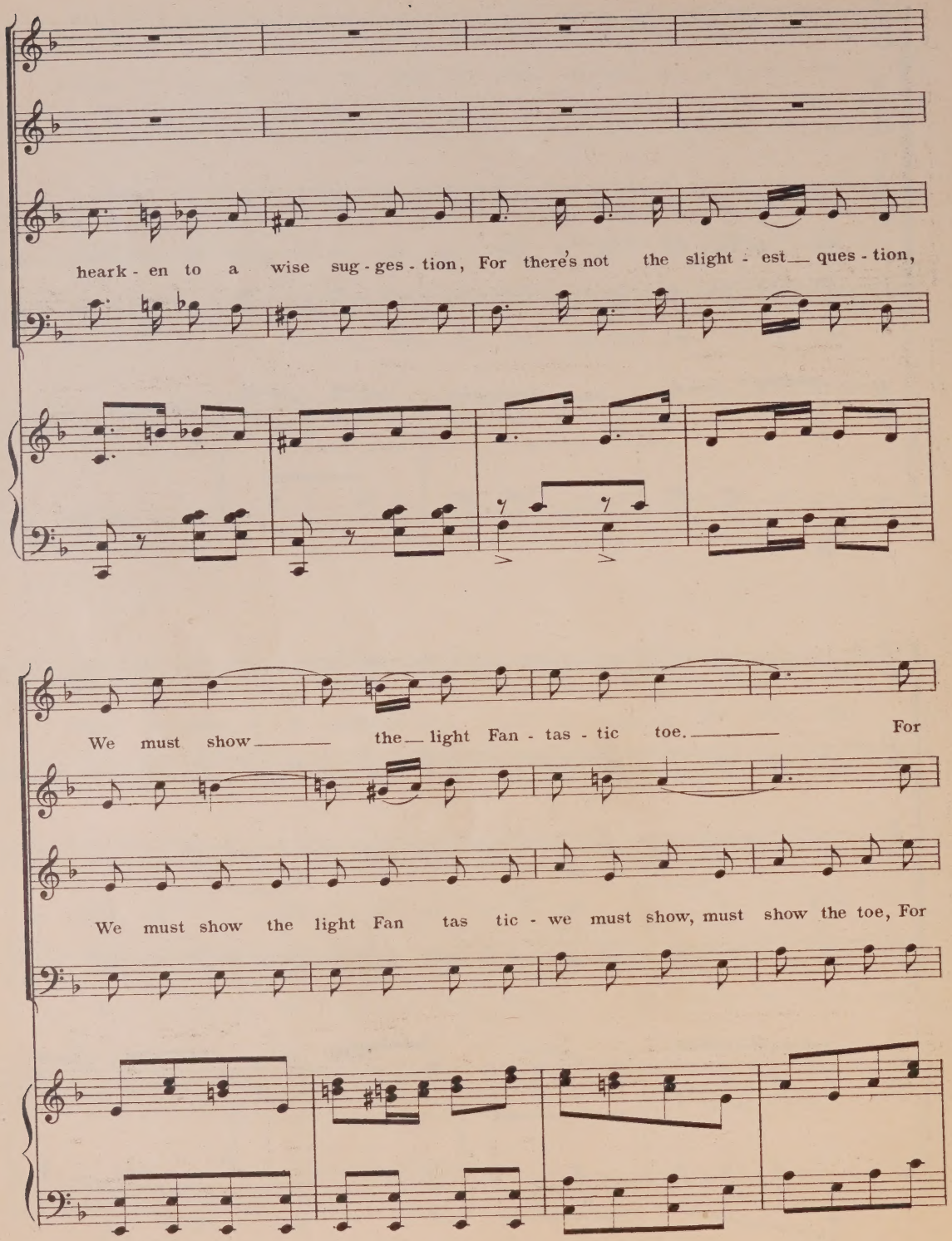
ACT II.

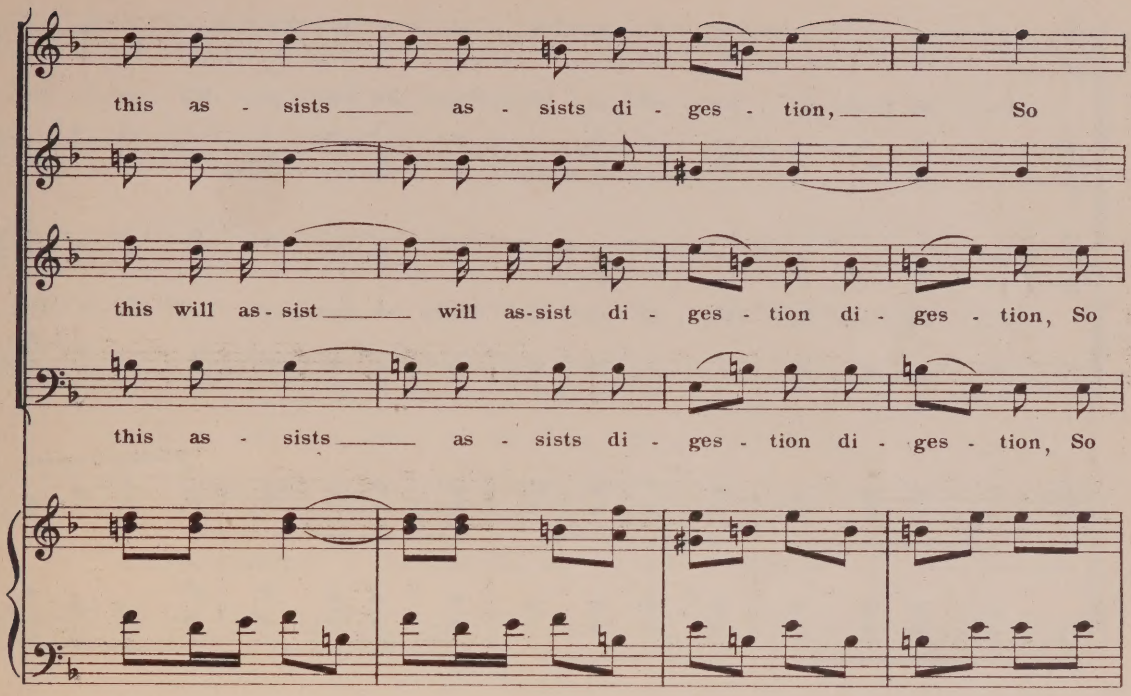


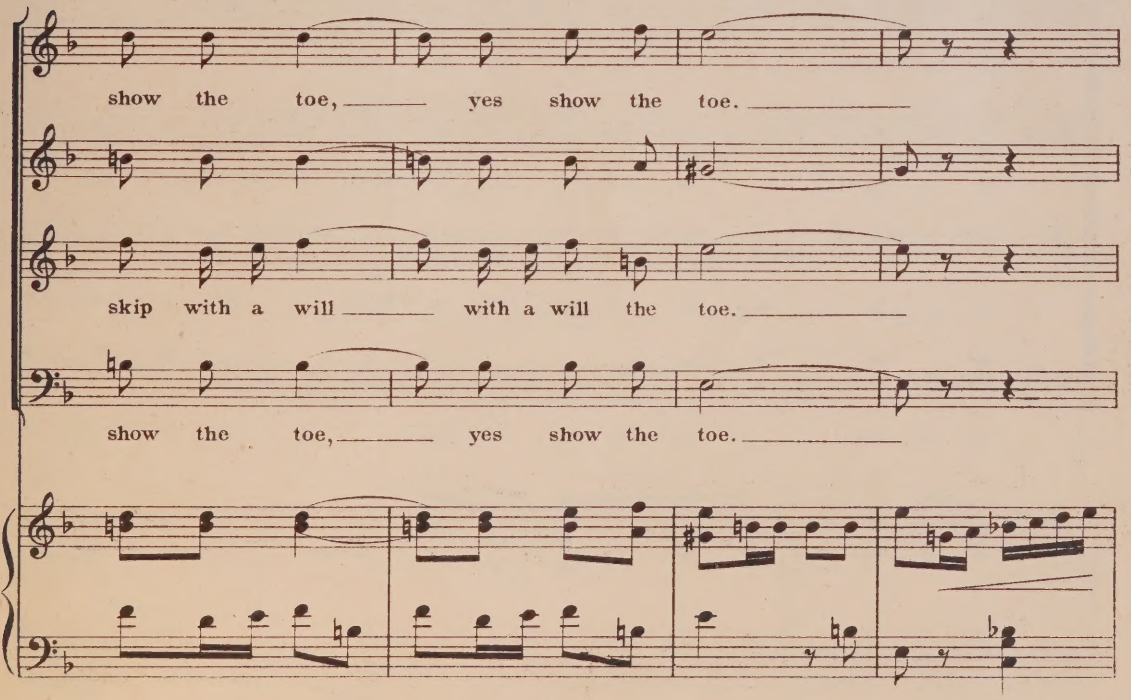

SOP.
Ris - ing from the load - ed ta - ble, Where we feast - ed till un - a - ble
ALTO.
Ris - ing from the load - ed ta - ble, Where we feast - ed till un - a - ble
TEN.
Ris - ing from the load - ed ta - ble, Where we feast - ed till un - a - ble
BASS.
Ris - ing from the load - ed ta - ble, Where we feast - ed till un - a - ble
To be - stow an - oth - er sip or crumb, So
To be - stow an - oth - er sip or crumb, or crumb, So
To be - stow an - oth - er sip or crumb, a sip or crumb, So
To be - stow an - oth - er crumb, a sip or crumb, So

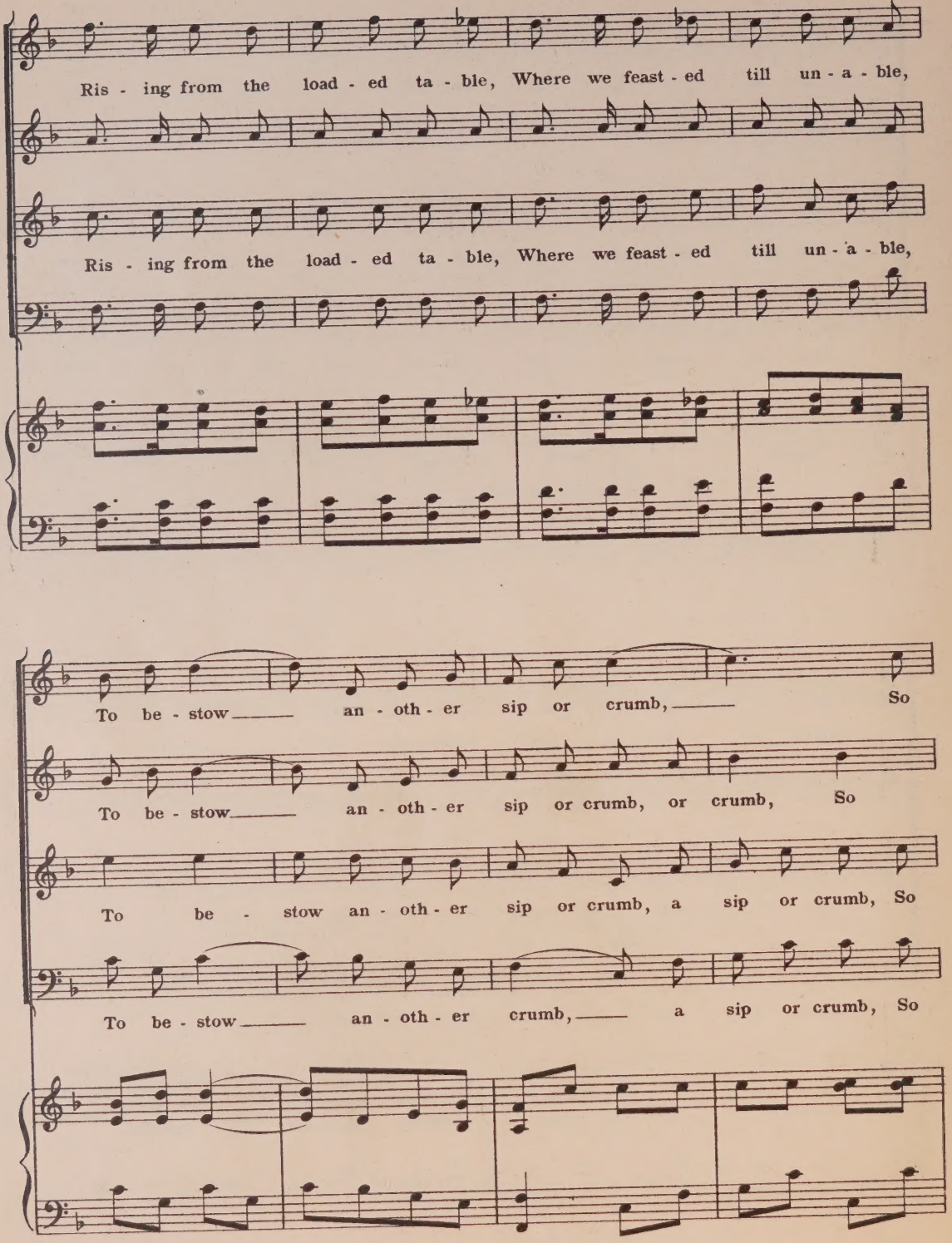

thanks to an - cient Port or Sher - ry, We are feel - ing ver - y, ver - y
thanks
We are feel - ing ver - y, ver - y
thanks to an - cient Port or Sher - ry, We are feel - ing ver - y, ver - y
Sat - is - fied with Mas - ter New - ly Come.
Sat - is - fied, sat - is - fied with Mas - ter New - ly Come, And
Sat - is - fied, yes sat - is - fied with Mas - ter New - ly Come, And

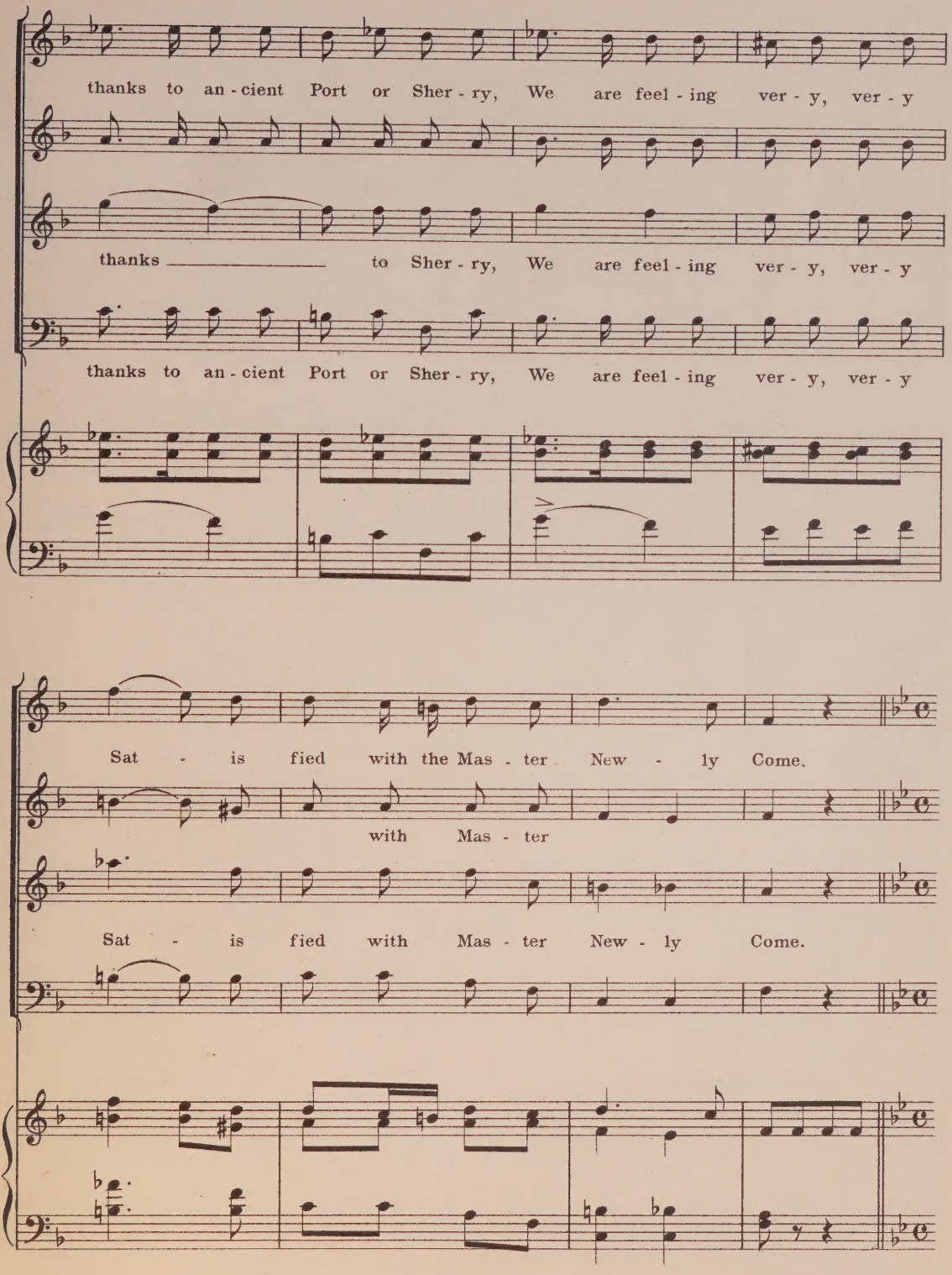

yet de-spite our ov - er feed - ing, In de - fi - ance of good breed - ing,
We will end it in the on - ly way we know.
End it the on - ly way we know, we know. So

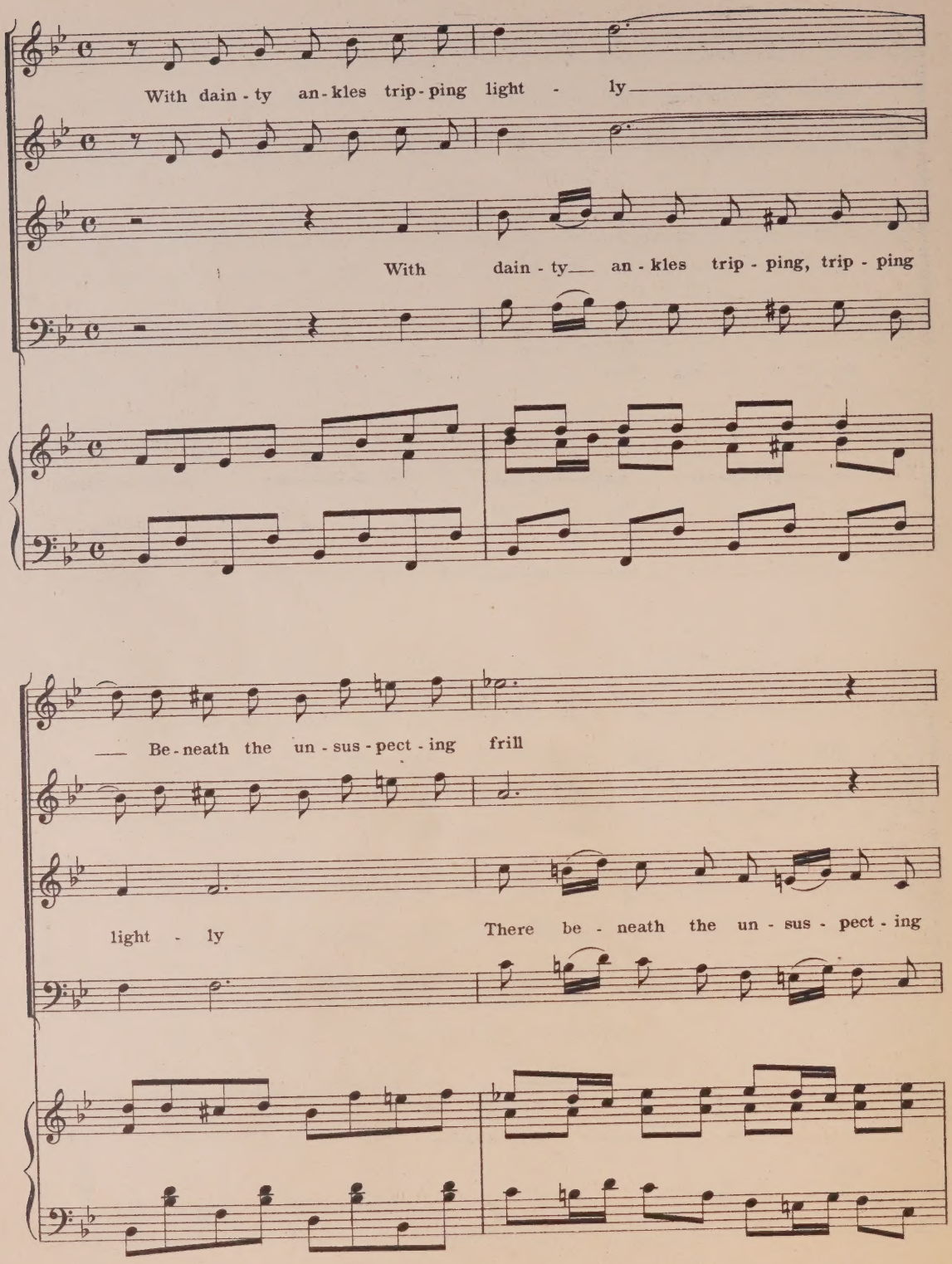

heark - en to a wise sug - ges - tion, For there's not the slight - est ques - tion,
We must show the light Fan - tas - tic toe. For
We must show the light Fan tas tic - we must show, must show the toe, For

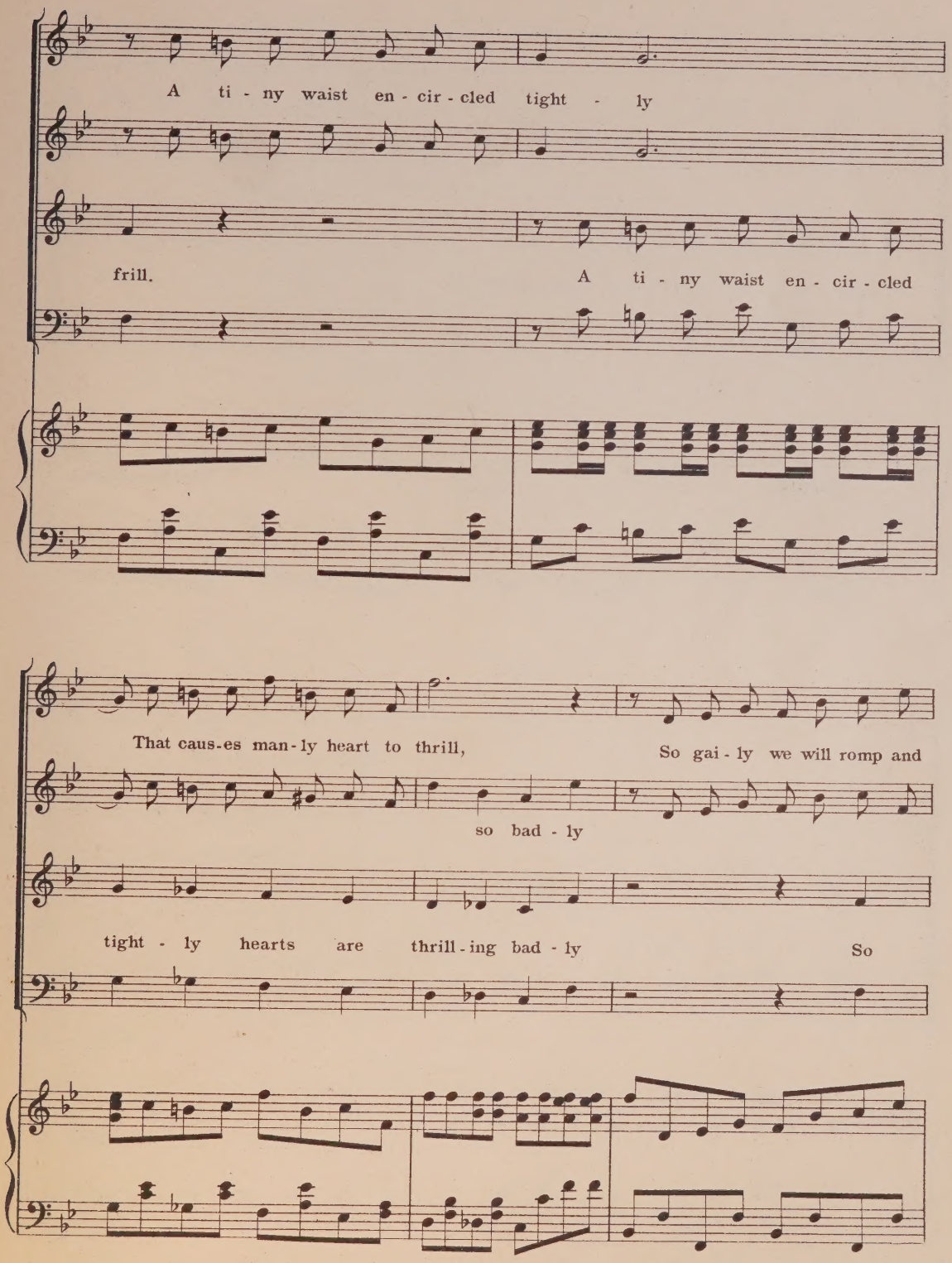

this as - sists as - sists di - ges - tion, So
this will as - sist will as-sist di - ges - tion di - ges - tion, So
this as - sists as - sists di - ges - tion di - ges - tion, So

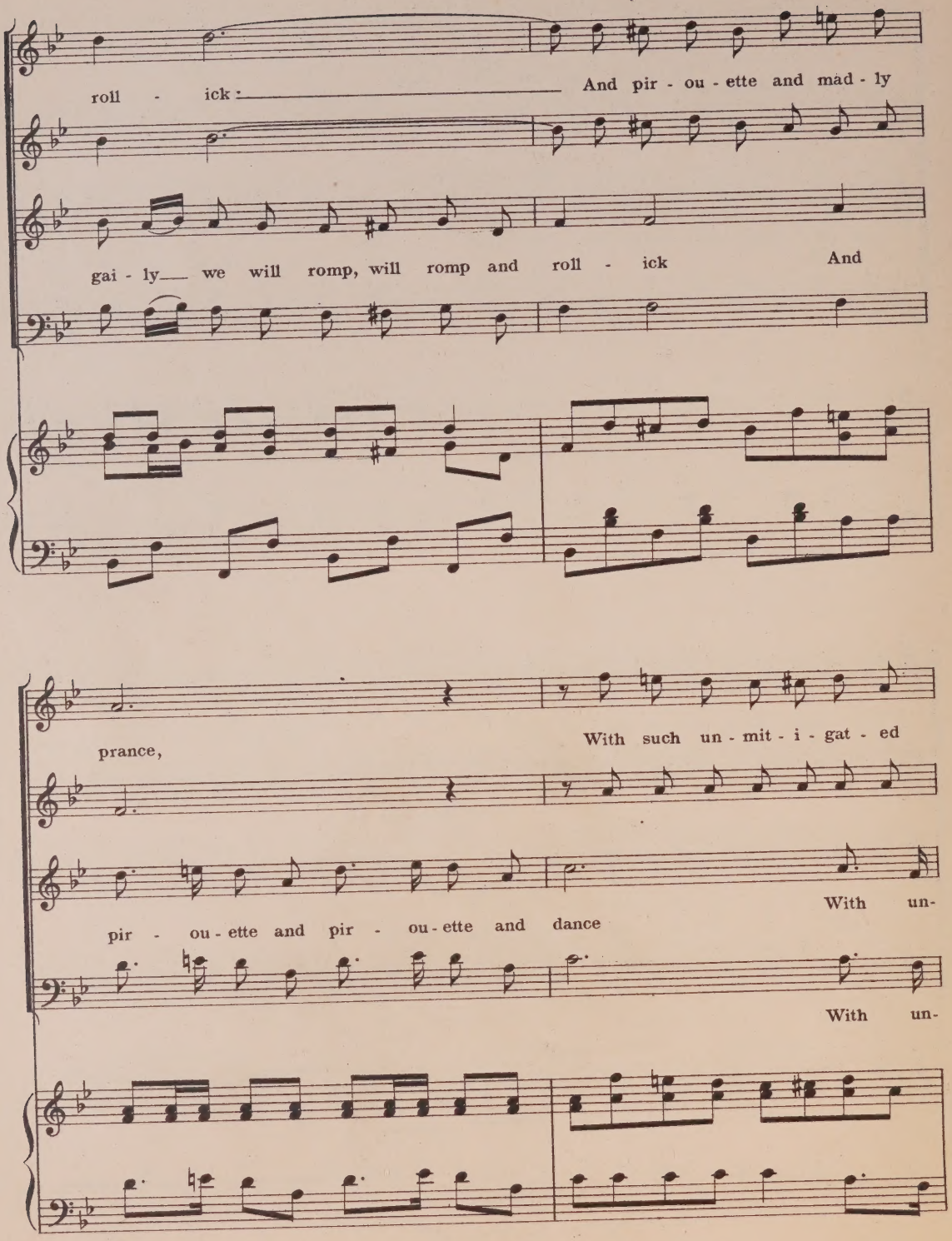

show the toe, yes show the toe.
skip with a will with a will the toe.
show the toe, yes show the toe.

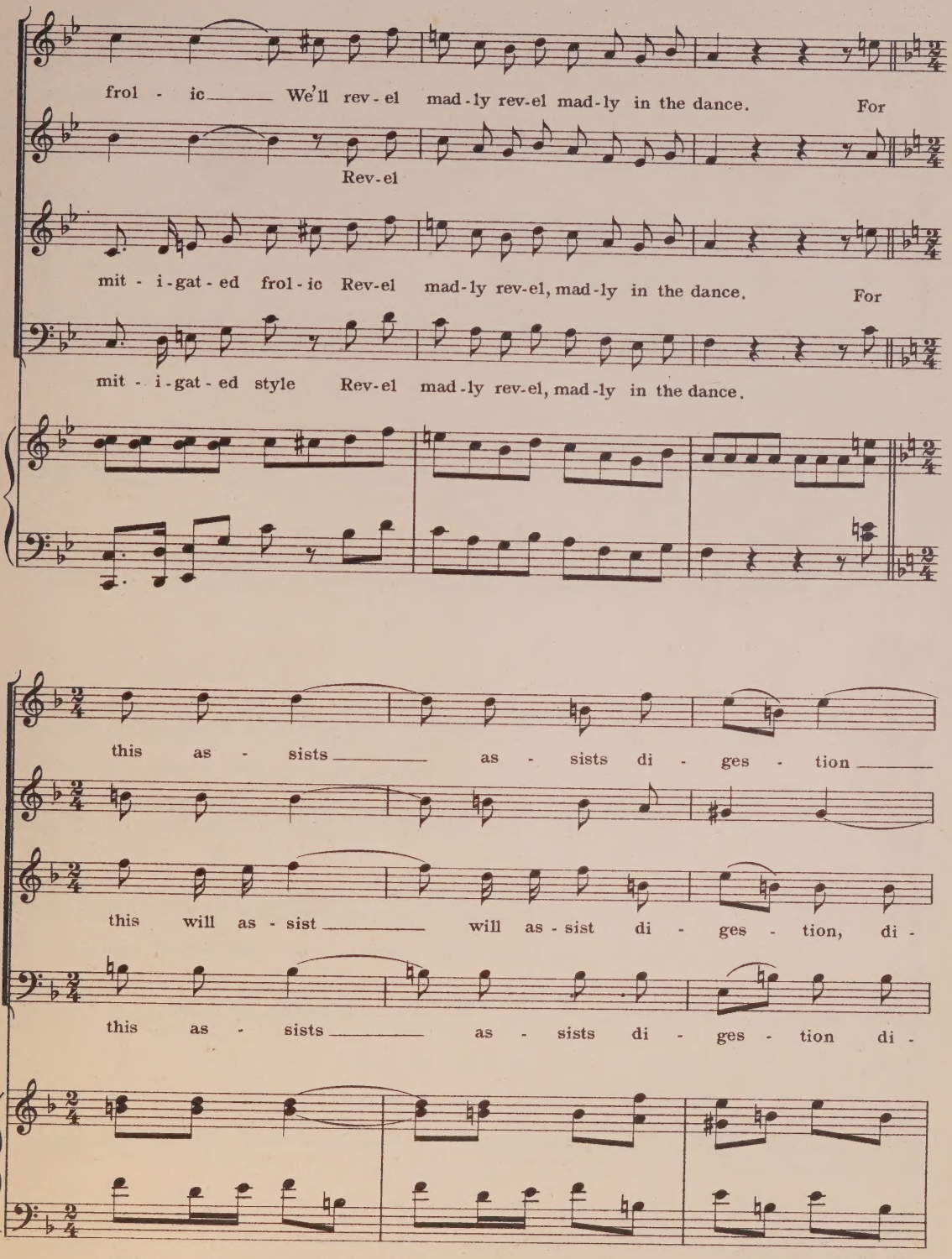

Ris - ing from the load - ed ta - ble, Where we feast - ed till un - a - ble,
Ris - ing from the load - ed ta - ble, Where we feast - ed till un - a - ble,
To be - stow an - oth - er sip or crumb, So
To be - stow an - oth - er sip or crumb, or crumb, So
To be - stow an - oth - er sip or crumb, a sip or crumb, So
To be - stow an - oth - er crumb, a sip or crumb, So

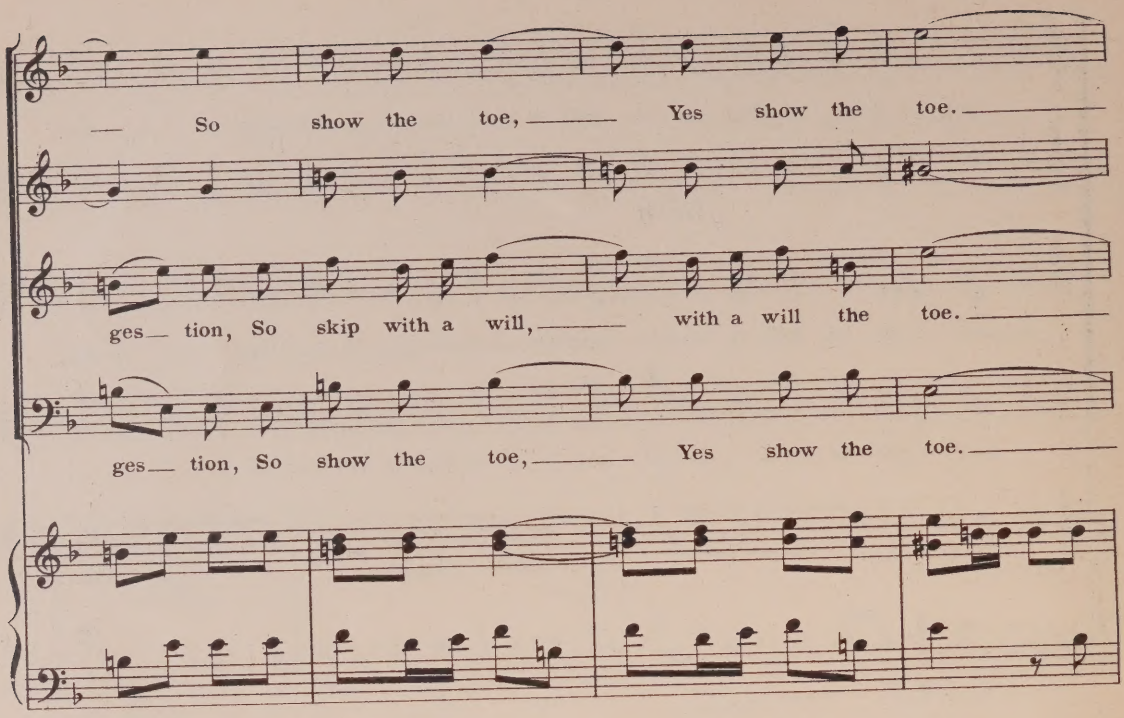

thanks to an - cient Port or Sher - ry, We are feel - ing ver - y, ver - y
thanks to Sher - ry, We are feel - ing ver - y, ver - y
thanks to an - cient Port or Sher - ry, We are feel - ing ver - y, ver - y
Sat - is fied with the Mas - ter New - ly Come.
with Mas - ter
Sat - is fied with Mas - ter New - ly Come.

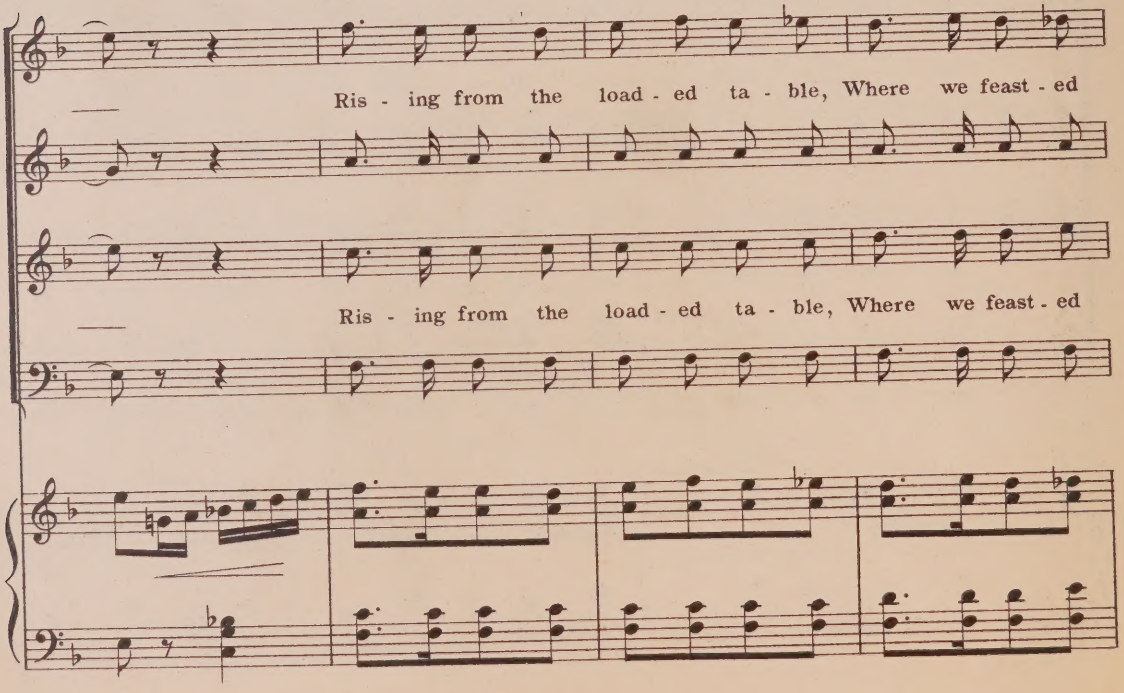

With dain - ty an - kles trip - ping light - ly
With dain - ty an - kles trip - ping, trip - ping
Be - neath the un - sus - pect - ing frill
light - ly
There be - neath the un - sus - pect - ing

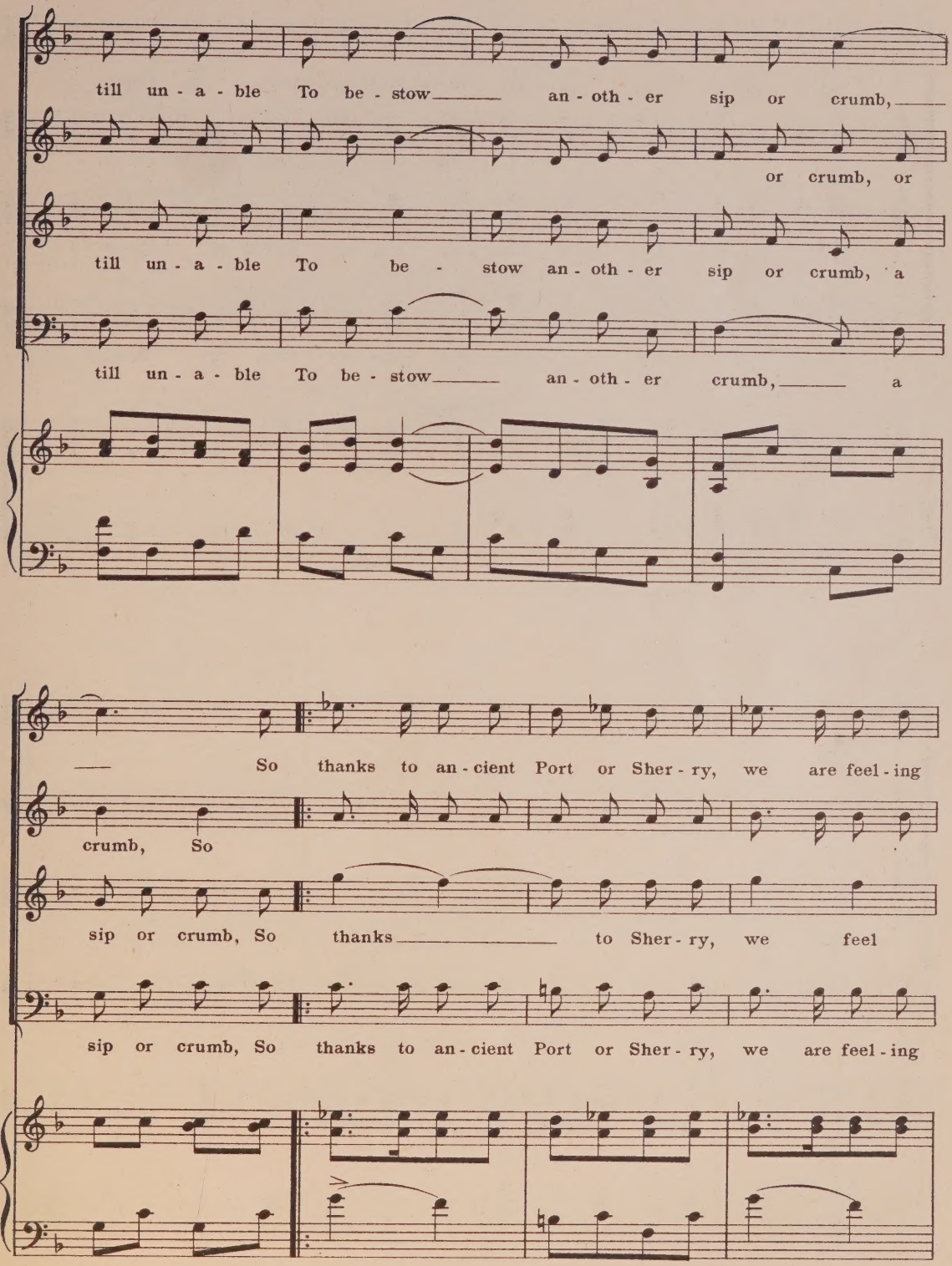

A ti - ny waist en - cir - cled tight - ly
frill.
A ti - ny waist en - cir - cled
That caus-es man-ly heart to thrill,
So gai - ly we will romp and
so bad - ly
tight - ly hearts are thrill - ing bad - ly
So

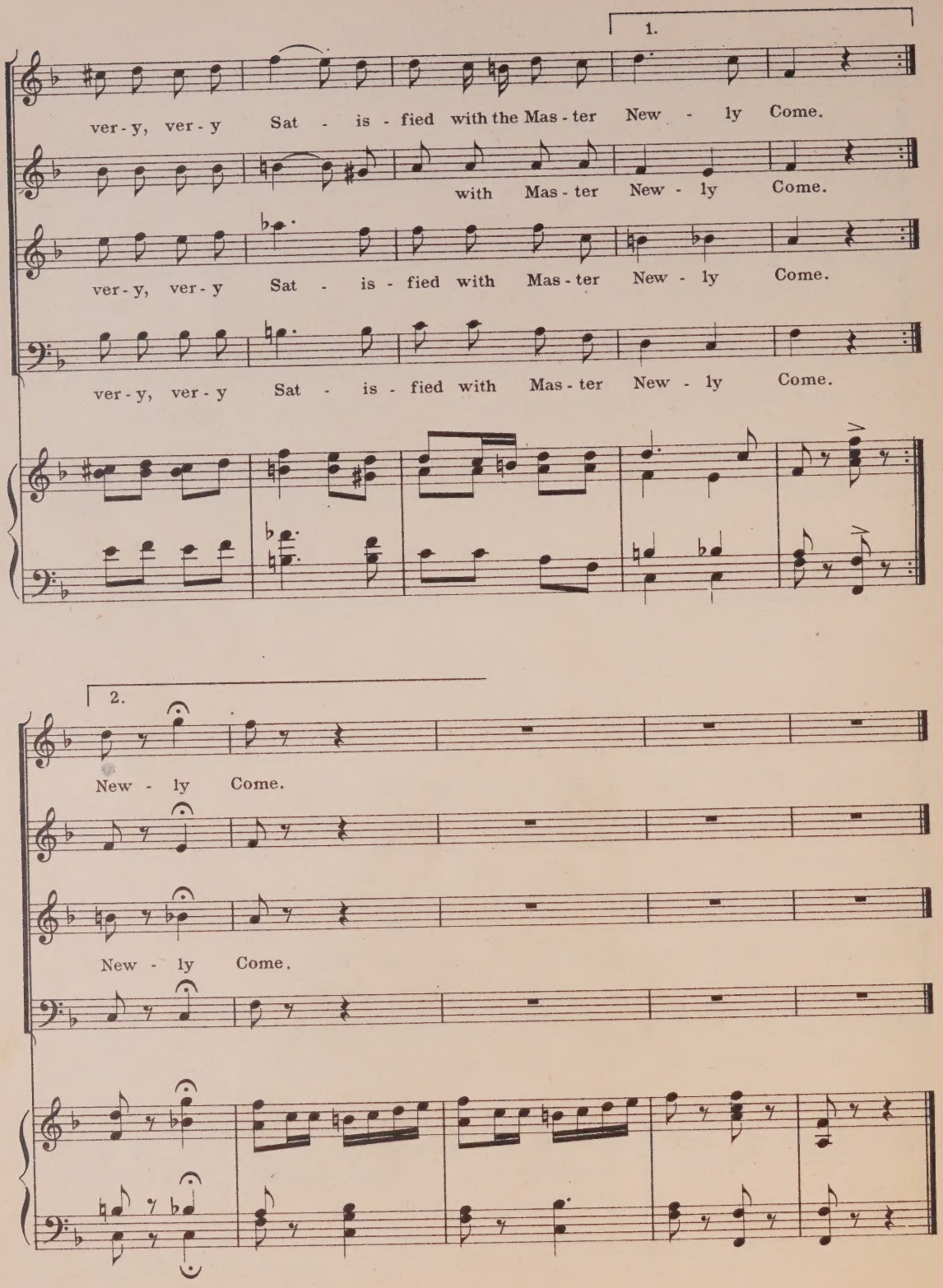

roll - ick:
And pir - ou - ette and mad - ly
gai - ly we will romp, will romp and roll - ick
And
prance,
With such un - mit - i - gat - ed
pir - ou - ette and pir - ou - ette and dance
With un-
With un-


frol - ic We'll rev - el mad - ly rev - el mad - ly in the dance. For
Rev - el
mit - i - gat - ed frol - ic Rev - el mad - ly rev - el, mad - ly in the dance. For
mit - i - gat - ed style Rev - el mad - ly rev - el, mad - ly in the dance.
this as - sists as - sists di - ges - tion
this will as - sist will as - sist di - ges - tion, di -
this as - sists as - sists di - ges - tion di -


So show the toe, Yes show the toe.
ges tion, So skip with a will, with a will the toe.
ges tion, So show the toe, Yes show the toe.


Ris - ing from the load - ed ta - ble, Where we feast - ed
Ris - ing from the load - ed ta - ble, Where we feast - ed


till un - a - ble To be - stow an - oth - er sip or crumb,
or crumb, or
till un - a - ble To be - stow an - oth - er sip or crumb, a
till un - a - ble To be - stow an - oth - er crumb, a
So thanks to an - cient Port or Sher - ry, we are feel - ing
crumb, So
sip or crumb, So thanks to Sher - ry, we feel
sip or crumb, So thanks to an - cient Port or Sher - ry, we are feel - ing


1.
ver - y, ver - y Sat - is - fied with the Mas - ter New - ly Come.
with Mas - ter New - ly Come.
ver - y, ver - y Sat - is - fied with Mas - ter New - ly Come.
ver - y, ver - y Sat - is - fied with Mas - ter New - ly Come.
2.
New - ly Come.
New - ly Come.

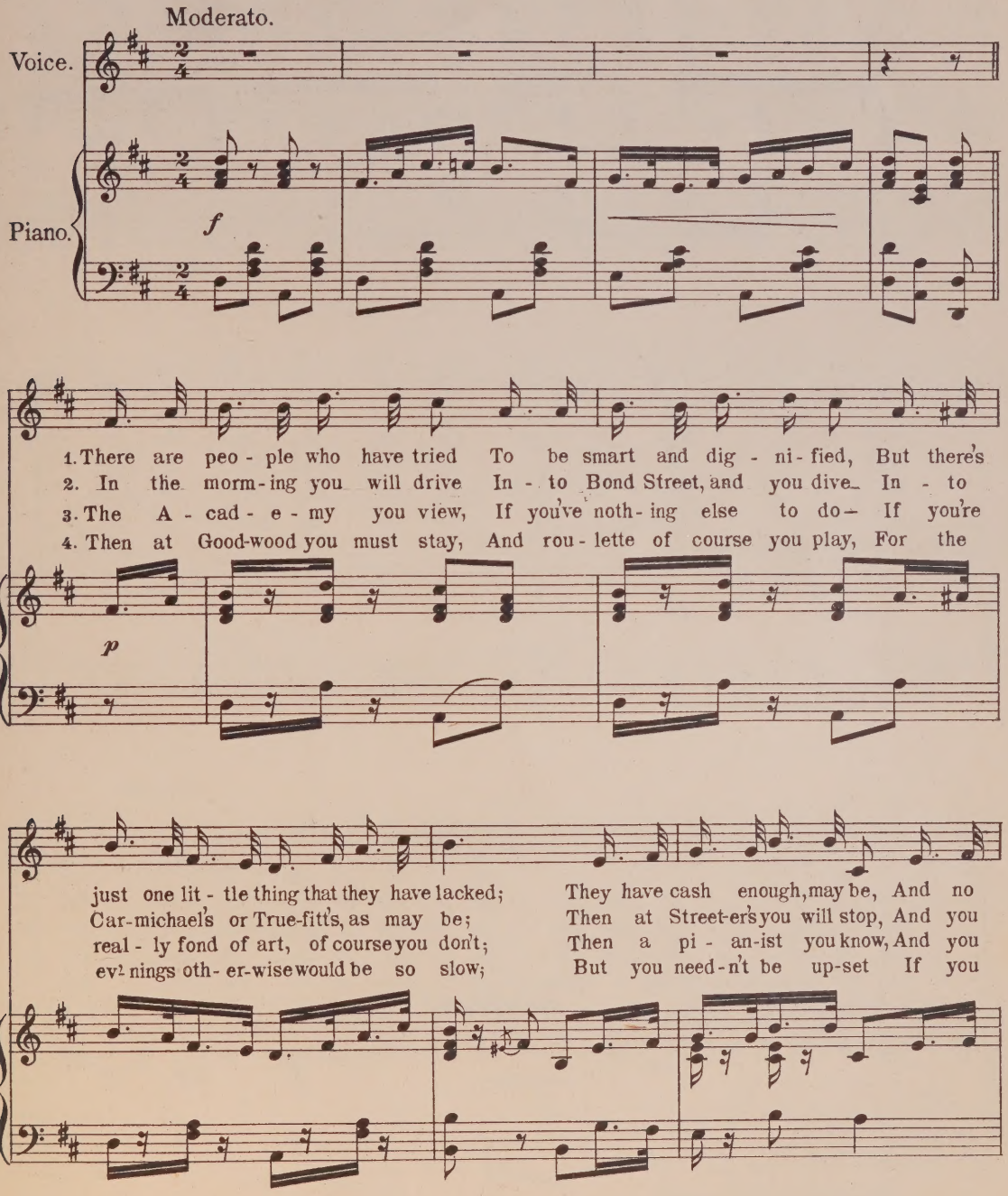
Nº 14.

Tact.

Lady Holyrood.

Words by
PAUL RUBENS.

Music by
LESLIE STUART.



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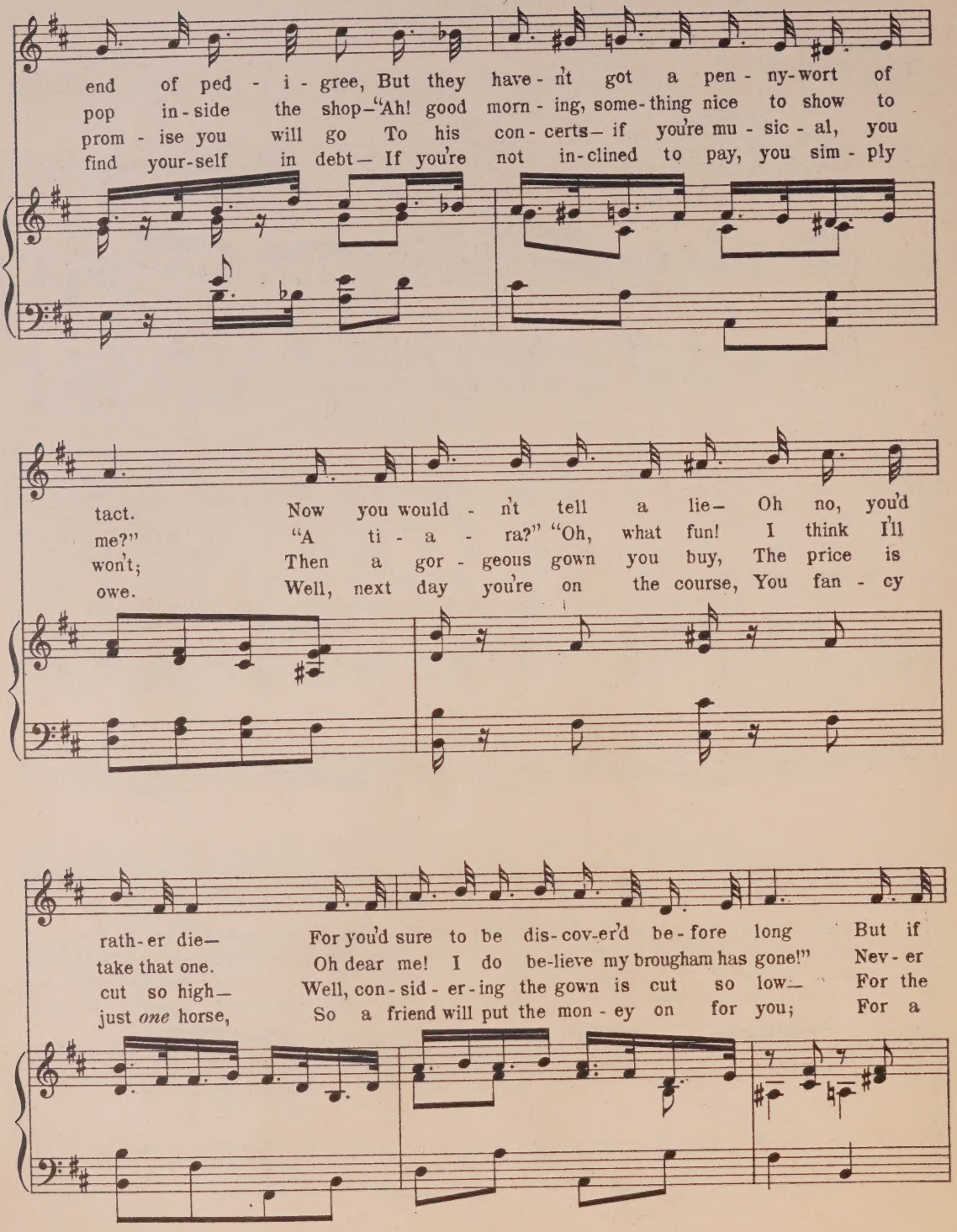
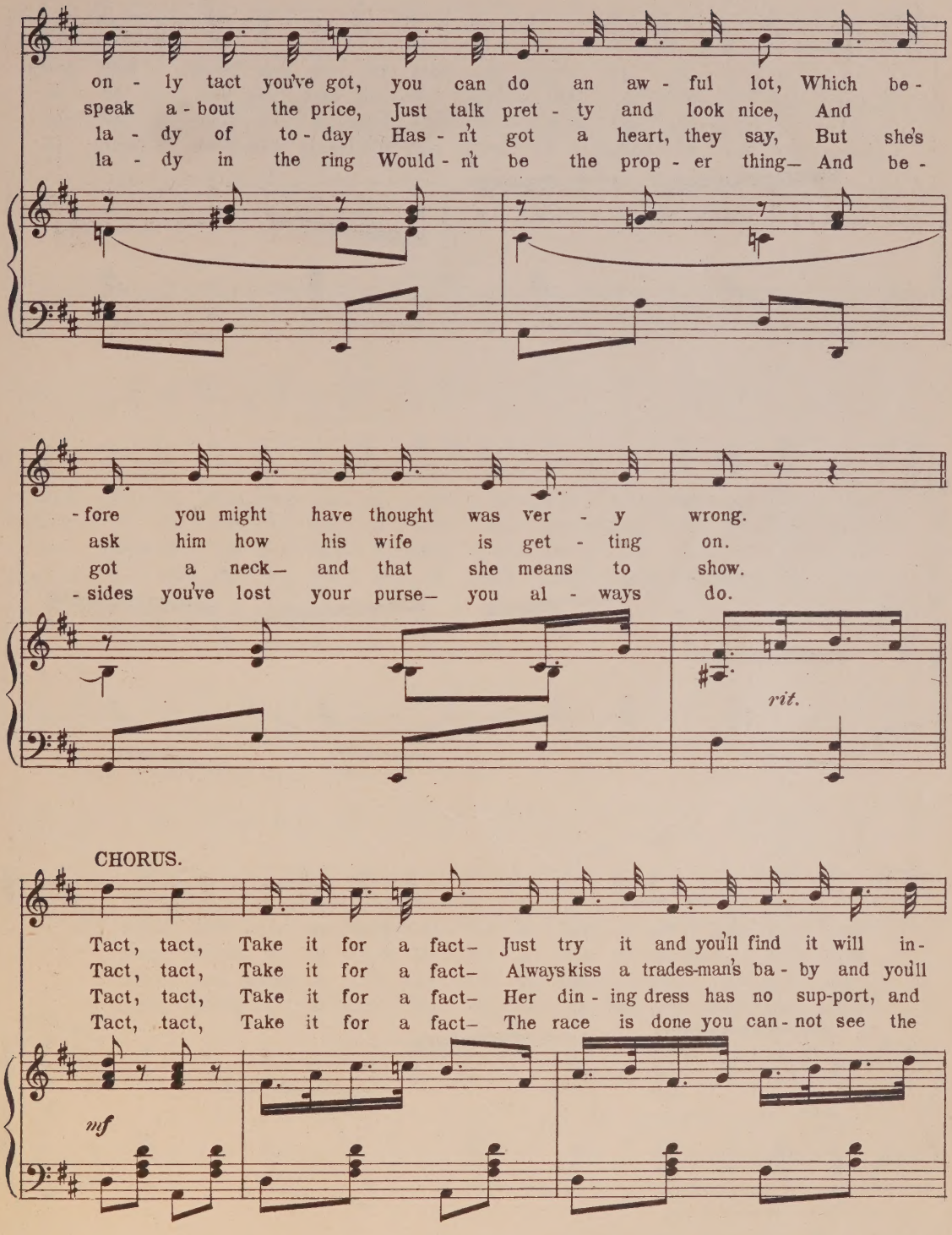
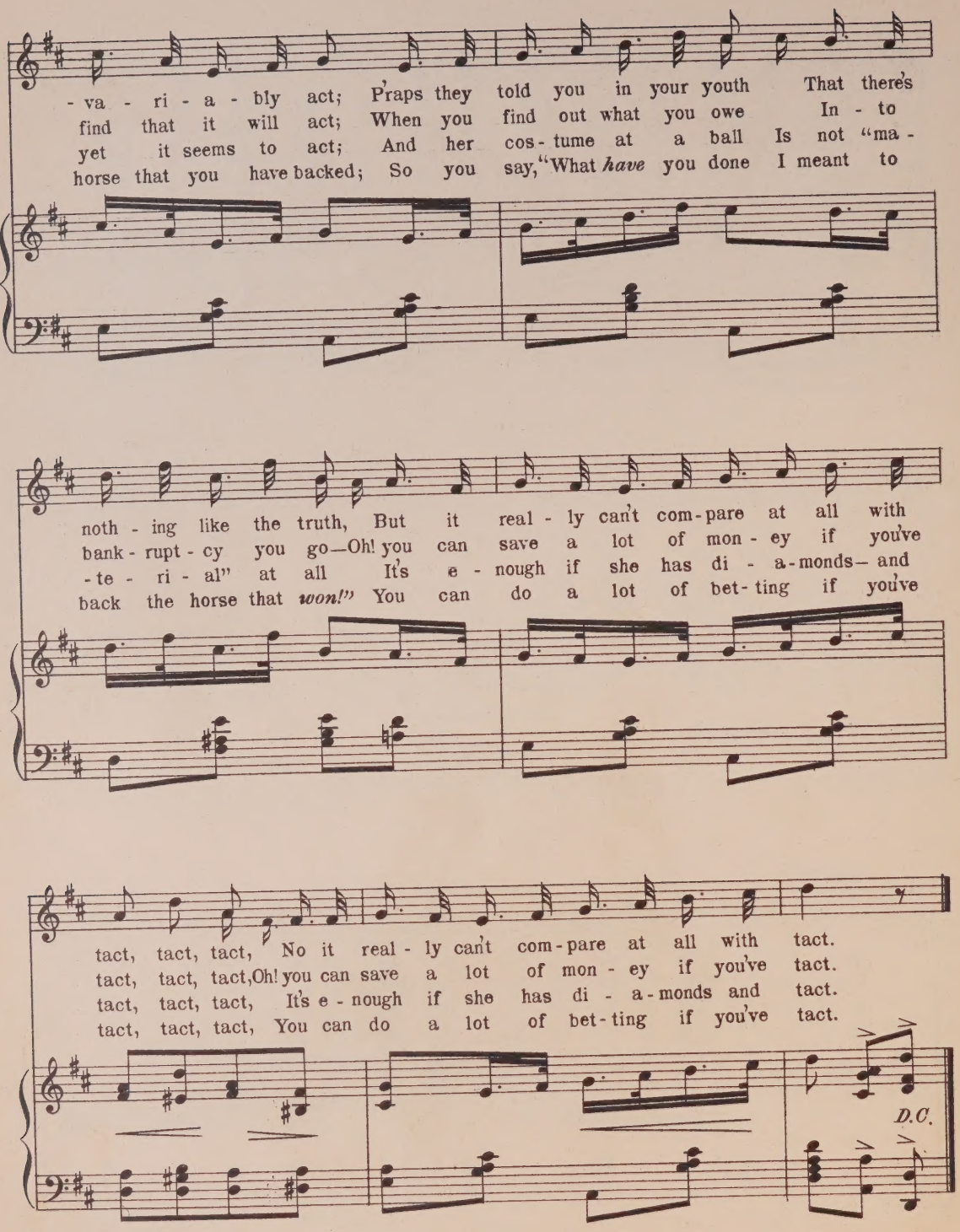

end of ped - i - gree, But they have - n't got a pen - ny-wort of
pop in-side the shop—"Ah! good morn - ing, some-thing nice to show to
prom - ise you will go To his con - certs— if you're mu - sic - al, you
find your-self in debt— If you're not in-clined to pay, you sim - ply
tact. Now you would - n't tell a lie— Oh no, you'd
me?" "A ti - a - ra?" "Oh, what fun! I think I'll
won't; Then a gor - geous gown you buy, The price is
owe. Well, next day you're on the course, You fan - cy
rath-er die— For you'd sure to be dis-cov-er'd be-fore long But if
take that one. Oh dear me! I do be-lieve my brougham has gone!" Nev - er
cut so high— Well, con-sid - er-ing the gown is cut so low— For the
just *one* horse, So a friend will put the mon - ey on for you; For a

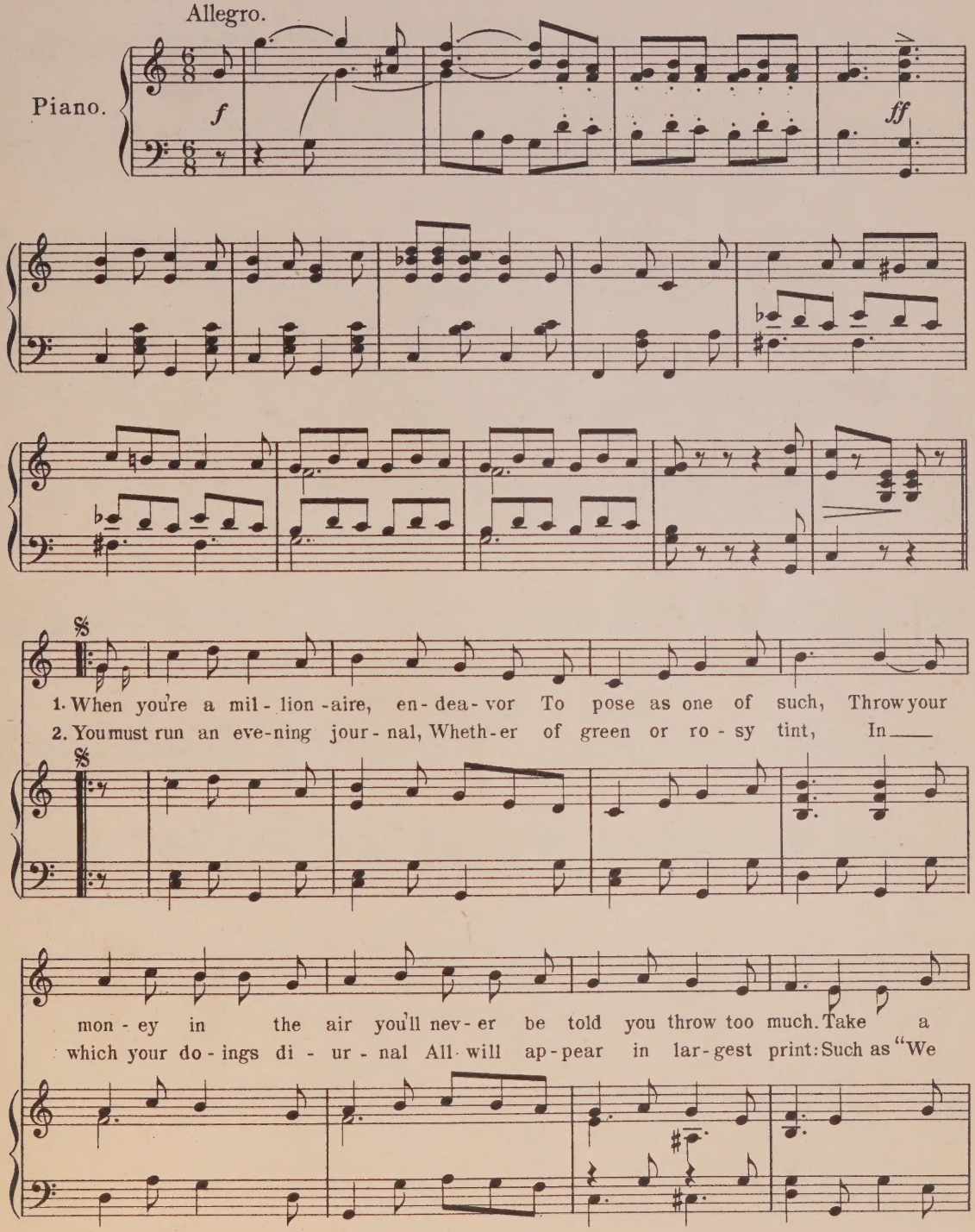

on - ly tact you've got, you can do an aw - ful lot, Which be -
speak a - bout the price, Just talk pret - ty and look nice, And
la - dy of to - day Has - n't got a heart, they say, But she's
la - dy in the ring Would - n't be the prop - er thing— And be -
- fore you might have thought was ver - y wrong.
ask him how his wife is get - ting on.
got a neck— and that she means to show.
- sides you've lost your purse— you al - ways do.
rit.
CHORUS.
Tact, tact, Take it for a fact— Just try it and you'll find it will in-
Tact, tact, Take it for a fact— Always kiss a trades-man's ba - by and you'll
Tact, tact, Take it for a fact— Her din - ing dress has no sup-port, and
Tact, tact, Take it for a fact— The race is done you can - not see the
mf

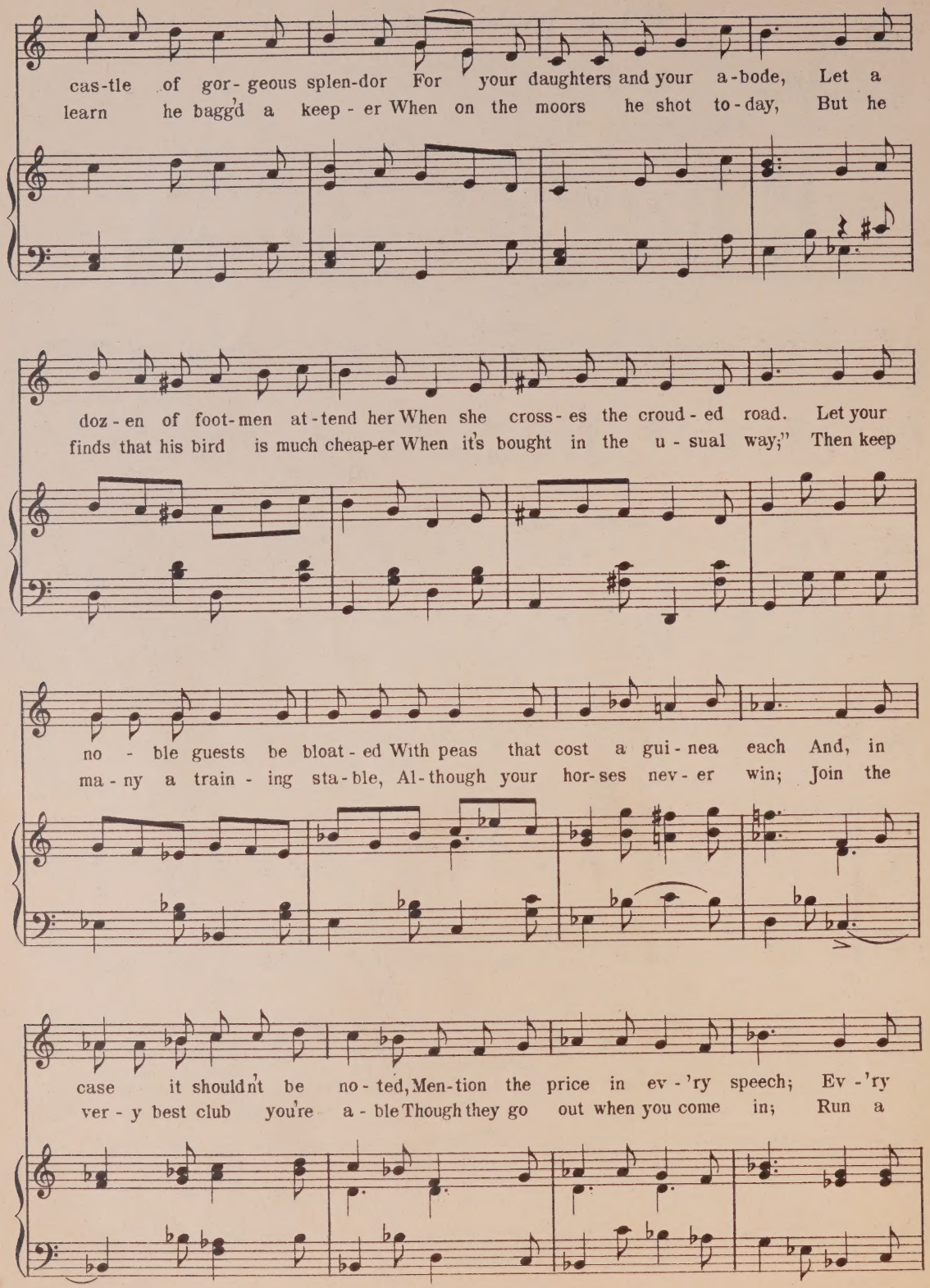

-va - ri - a - bly act; P'raps they told you in your youth That there's
find that it will act; When you find out what you owe In - to
yet it seems to act; And her cos - tume at a ball Is not "ma -
horse that you have backed; So you say, "What *have* you done I meant to
noth - ing like the truth, But it real - ly can't com - pare at all with
bank - rupt - cy you go—Oh! you can save a lot of mon - ey if you've
-te - ri - al" at all It's e - nough if she has di - a - monds— and
back the horse that *won!*" You can do a lot of bet - ting if you've
tact, tact, tact, No it real - ly can't com - pare at all with tact.
tact, tact, tact, Oh! you can save a lot of mon - ey if you've tact.
tact, tact, tact, It's e - nough if she has di - a - monds and tact.
tact, tact, tact, You can do a lot of bet - ting if you've tact.
D.C.

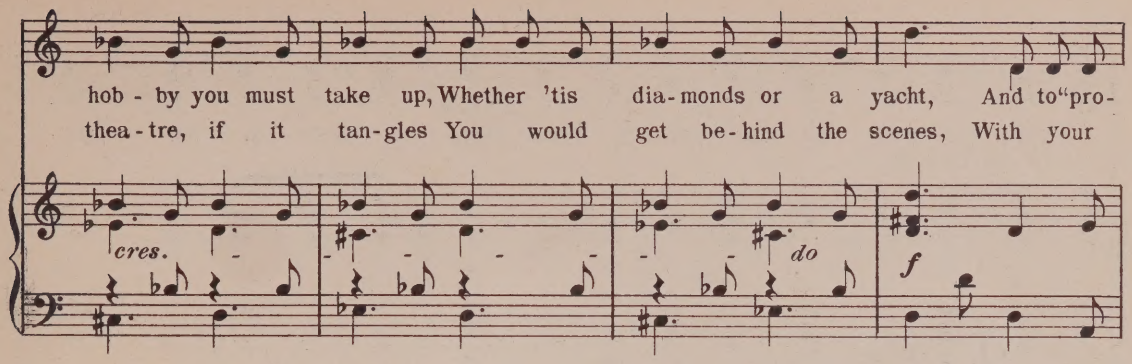
No 15. When You're a Millionaire.

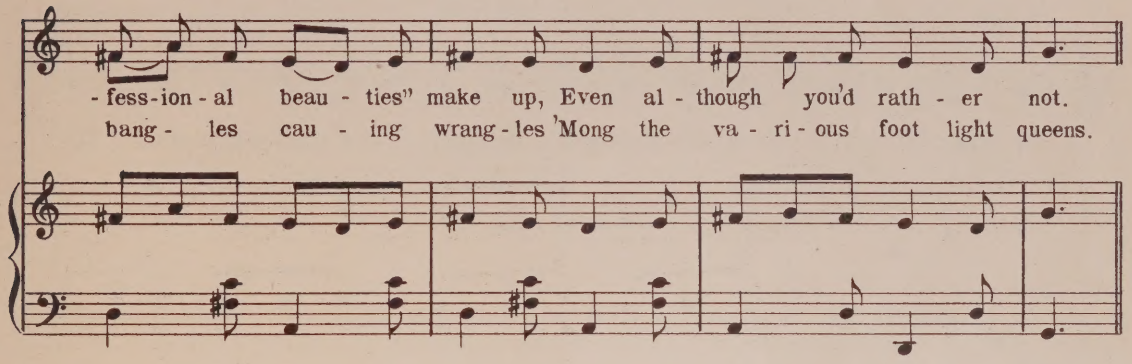
Gilfain.

Words by
E. BOYD-JONES.

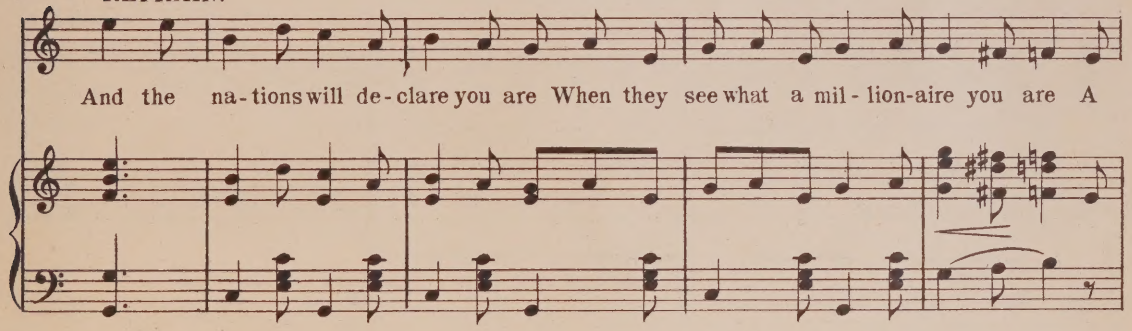


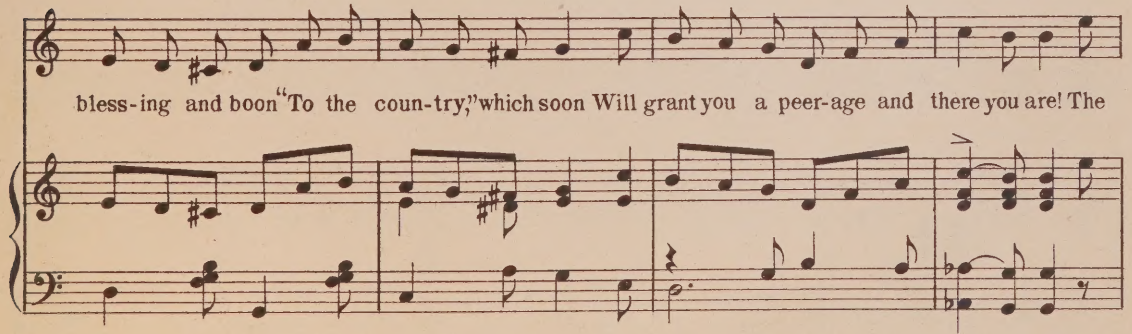

cas-tle of gor-geous splen-dor For your daughters and your a-bode, Let a
learn he bagg'd a keep-er When on the moors he shot to-day, But he
doz-en of foot-men at-tend her When she cross-es the croud-ed road. Let your
finds that his bird is much cheap-er When it's bought in the u-sual way;" Then keep
no-ble guests be bloat-ed With peas that cost a gui-nea each And, in
ma-ny a train-ing sta-ble, Al-though your hor-ses nev-er win; Join the
case it shouldn't be no-ted, Men-tion the price in ev-'ry speech; Ev-'ry
ver-y best club you're a-ble Though they go out when you come in; Run a

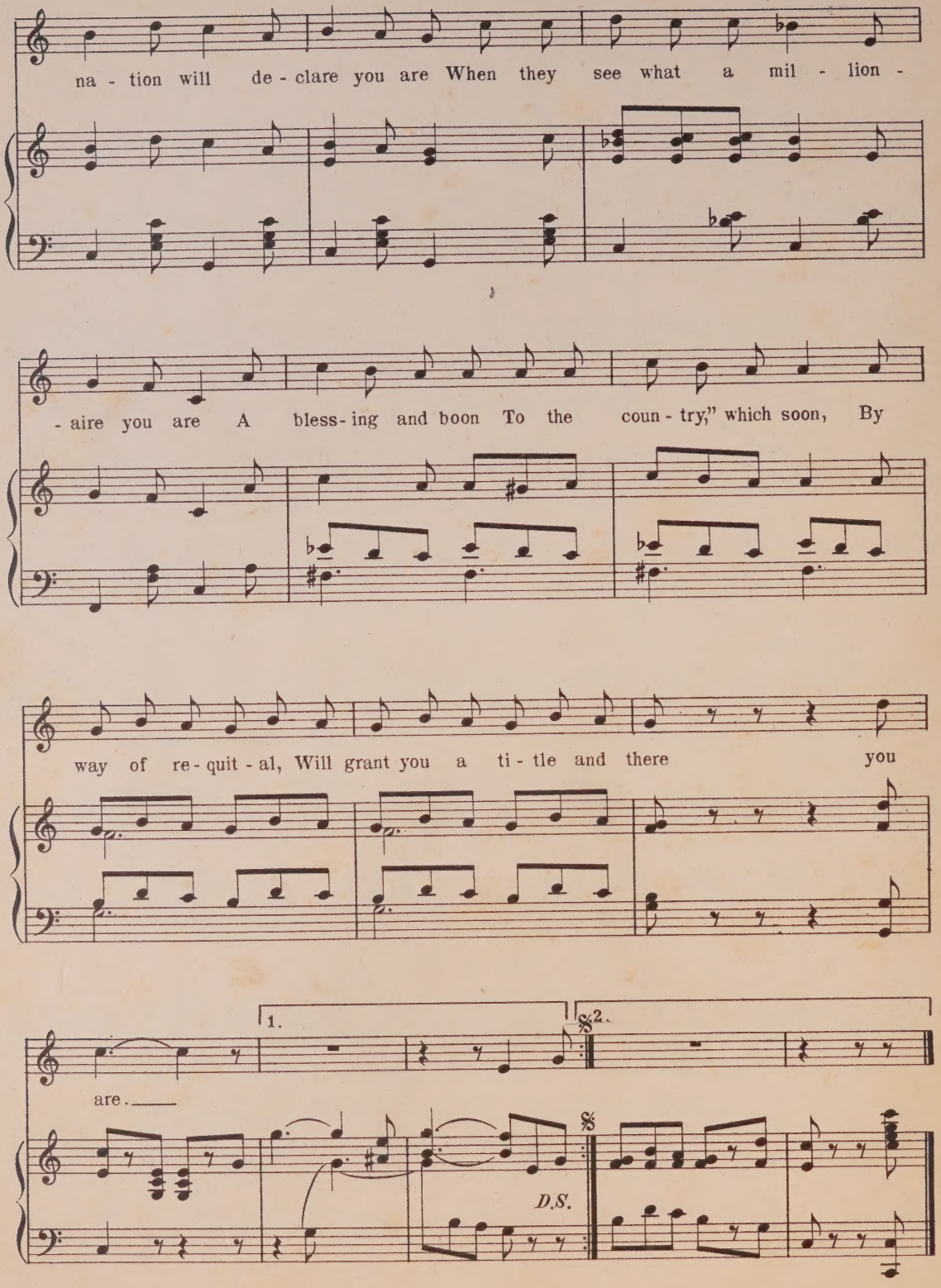

hob - by you must take up, Whether 'tis dia - monds or a yacht, And to "pro-
thea - tre, if it tan - gles You would get be - hind the scenes, With your
cres.
do
f


- fess - ion - al beau - ties" make up, Even al - though you'd rath - er not.
bang - les cau - ing wrang - les 'Mong the va - ri - ous foot light queens.

REFRAIN.


And the na - tions will de - clare you are When they see what a mil - lion-aire you are A


bless - ing and boon "To the coun - try," which soon Will grant you a peer - age and there you are! The

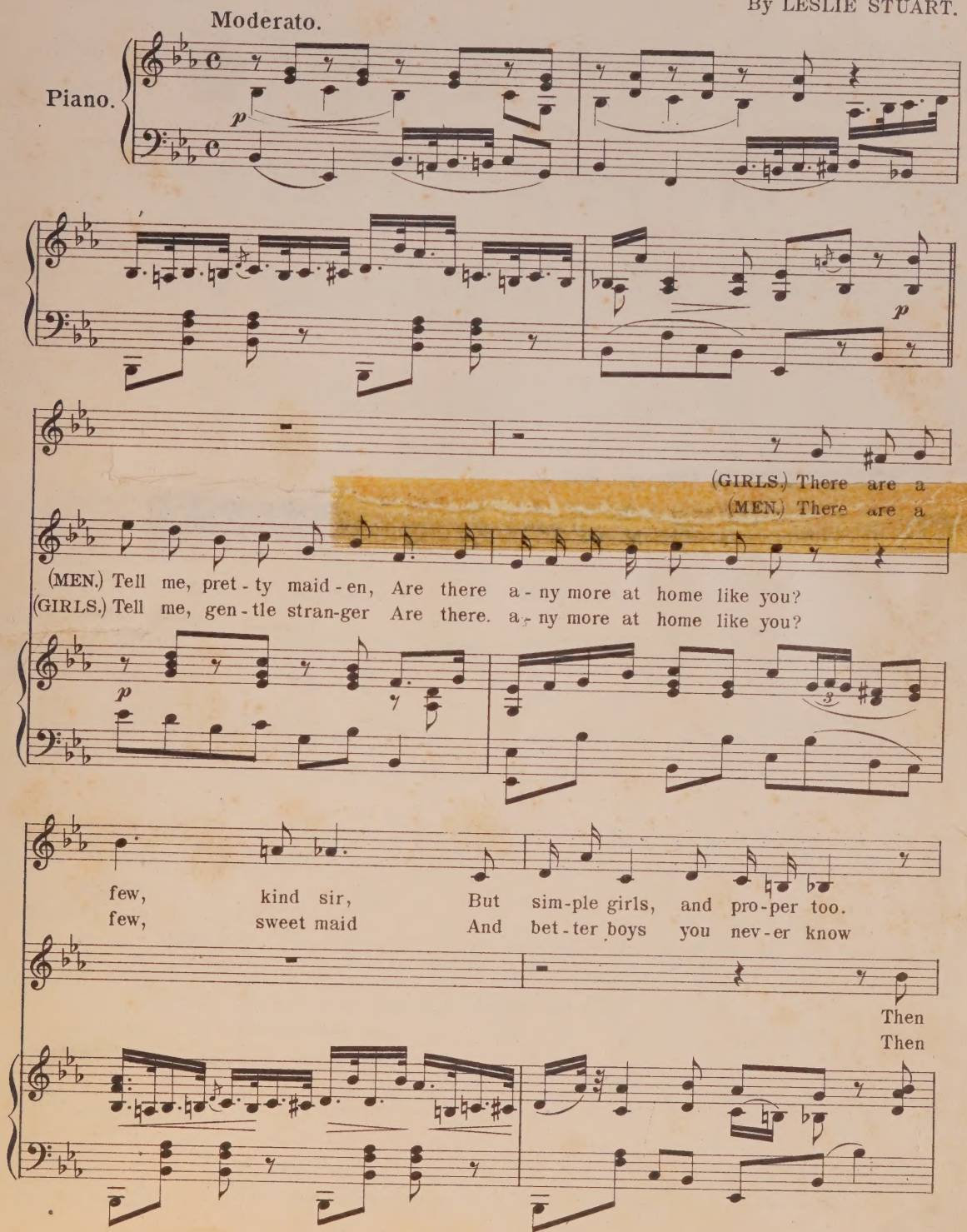

na - tion will de - clare you are When they see what a mil - lion -
- aire you are A bless - ing and boon To the coun - try," which soon, By
way of re - quit - al, Will grant you a ti - tle and there you
1.
2.
are.
D.S.

Tell Me Pretty Maiden.

No. 16.

English Girls and Clerks.

By LESLIE STUART.



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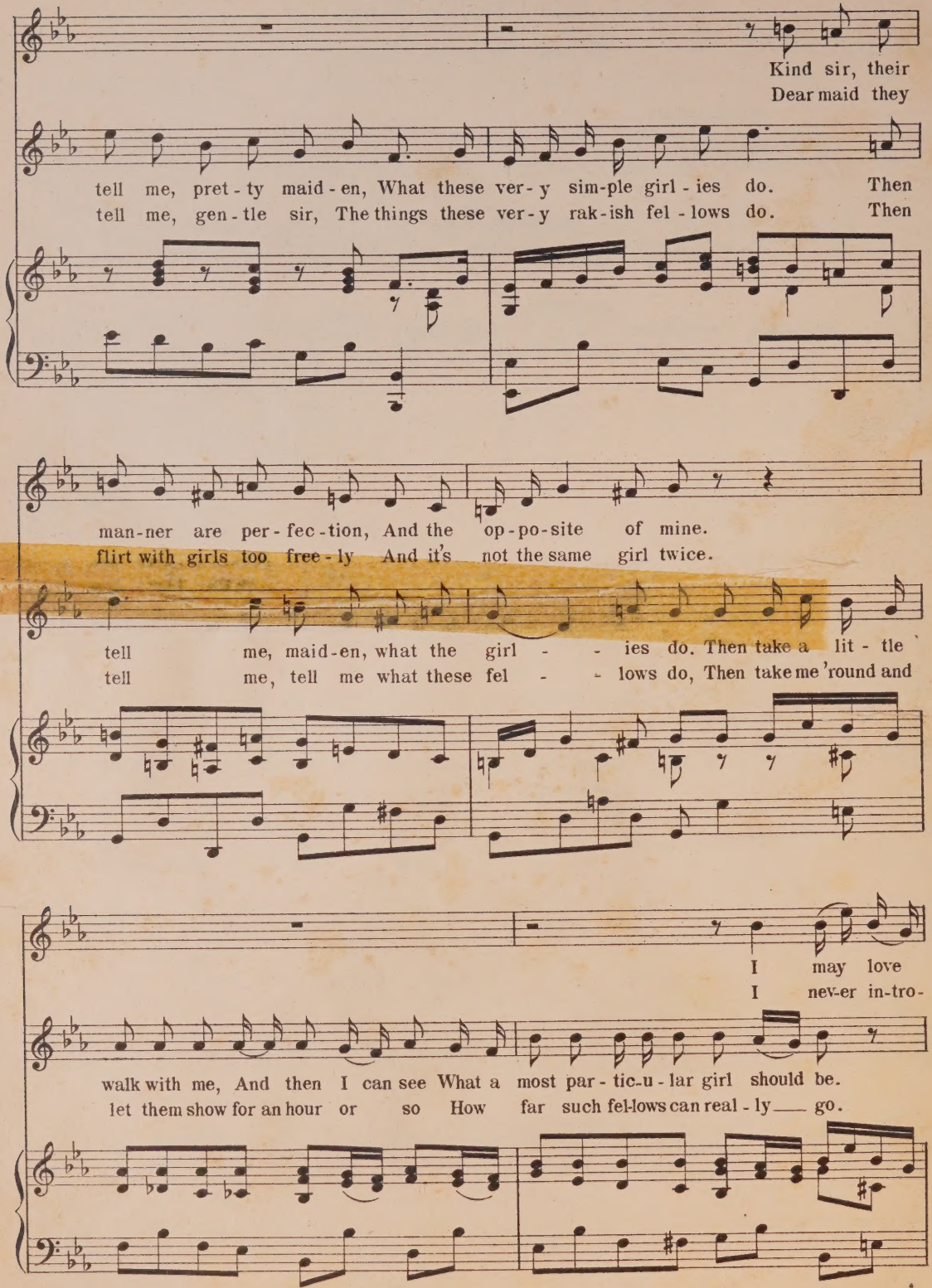
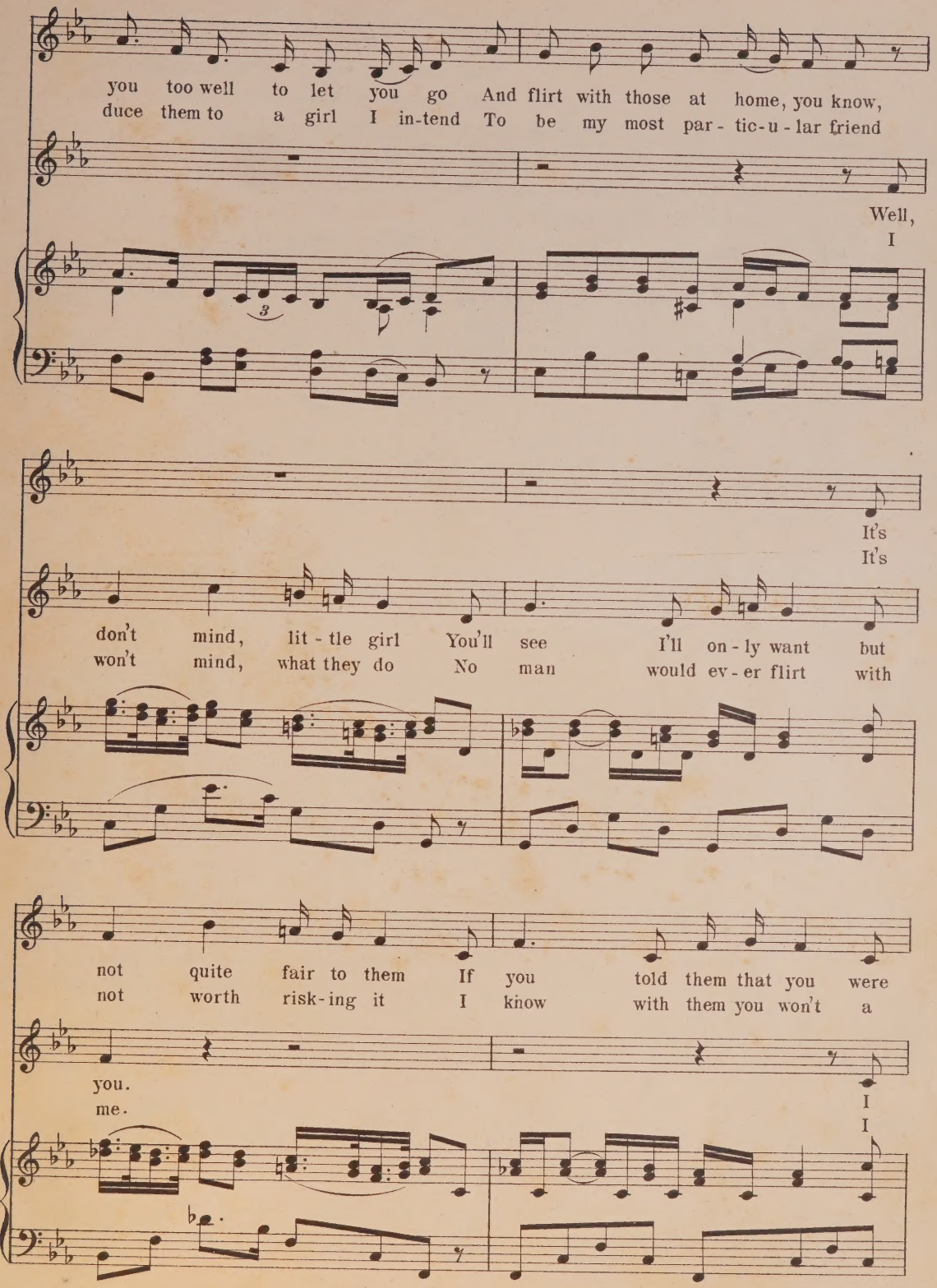
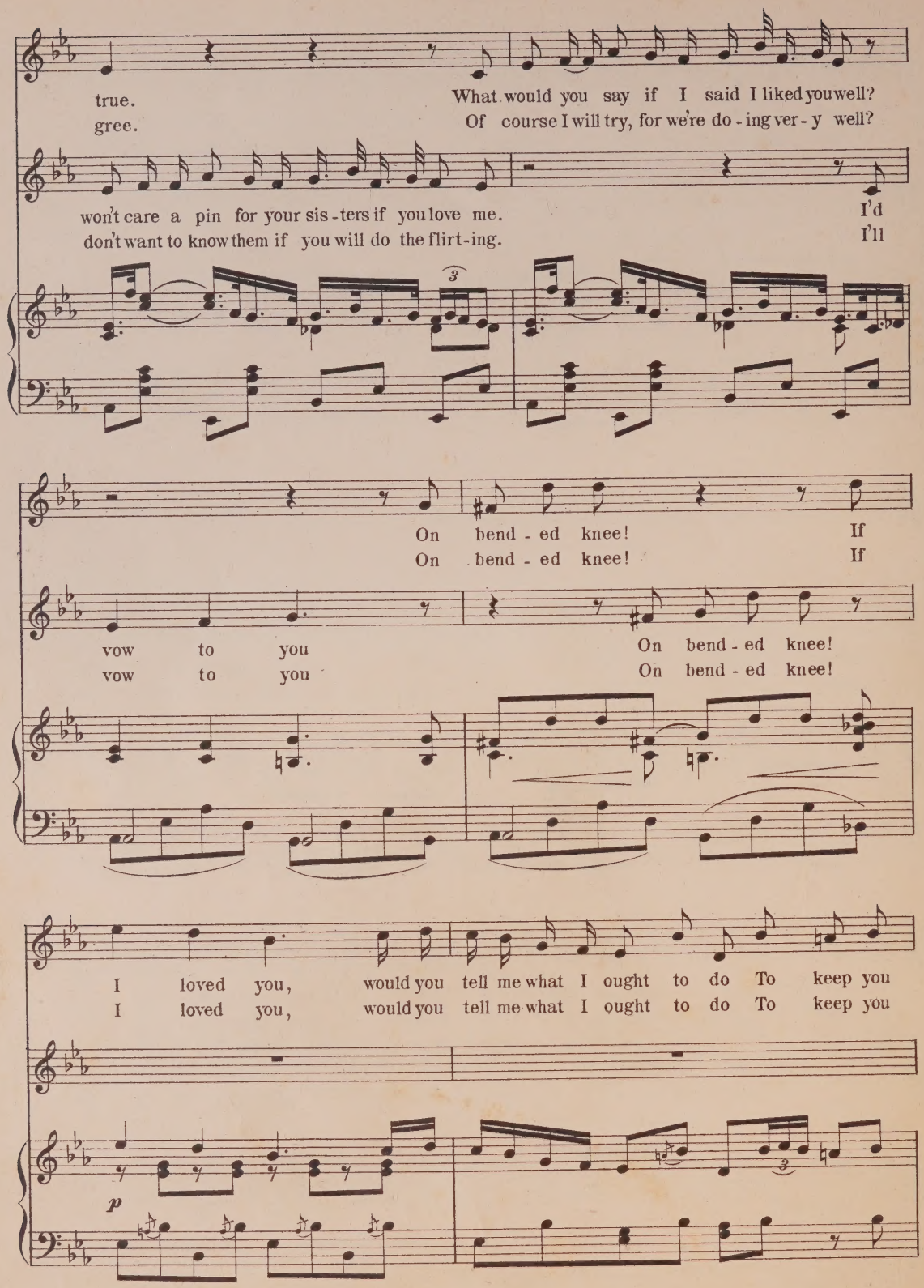
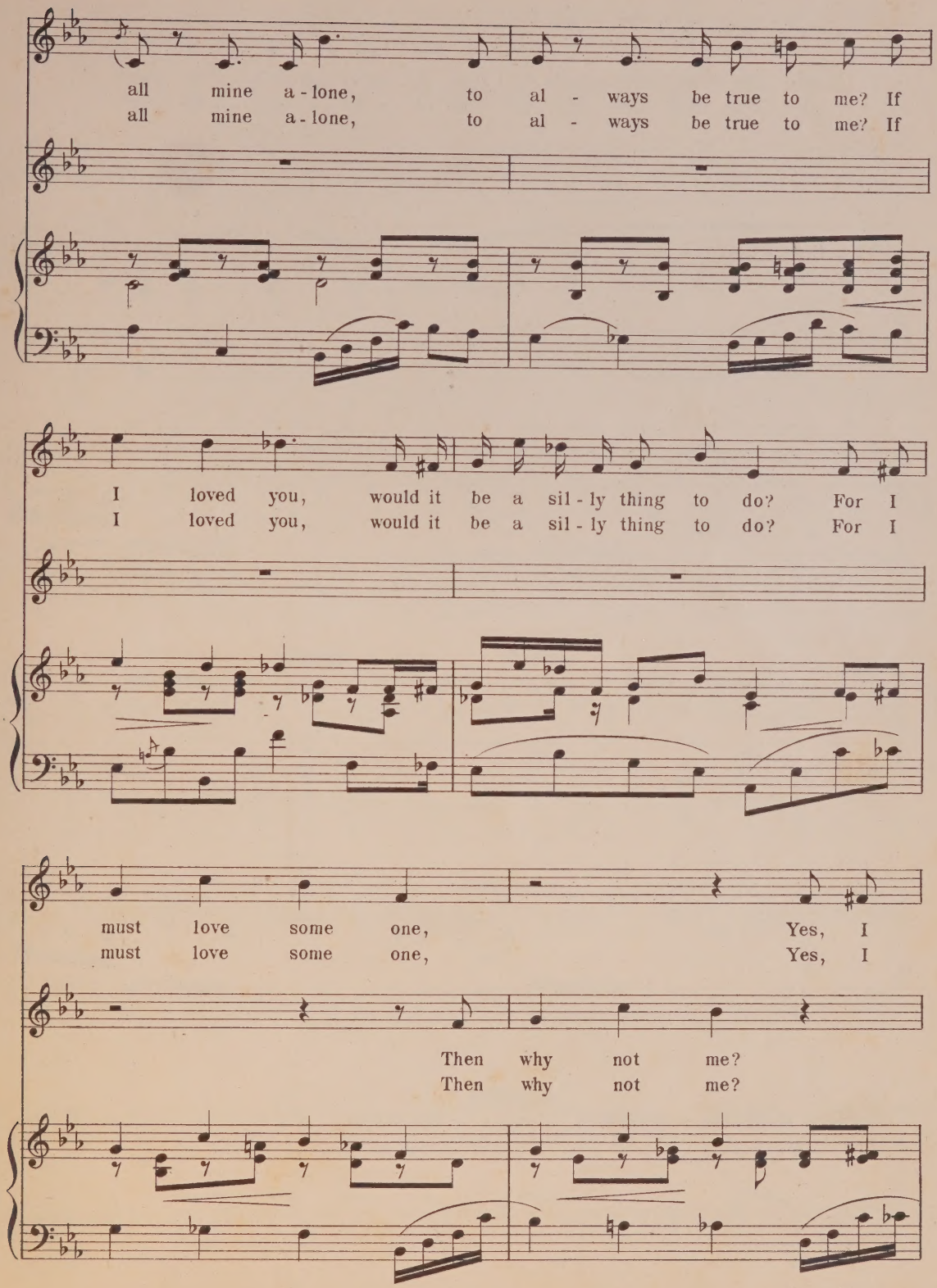
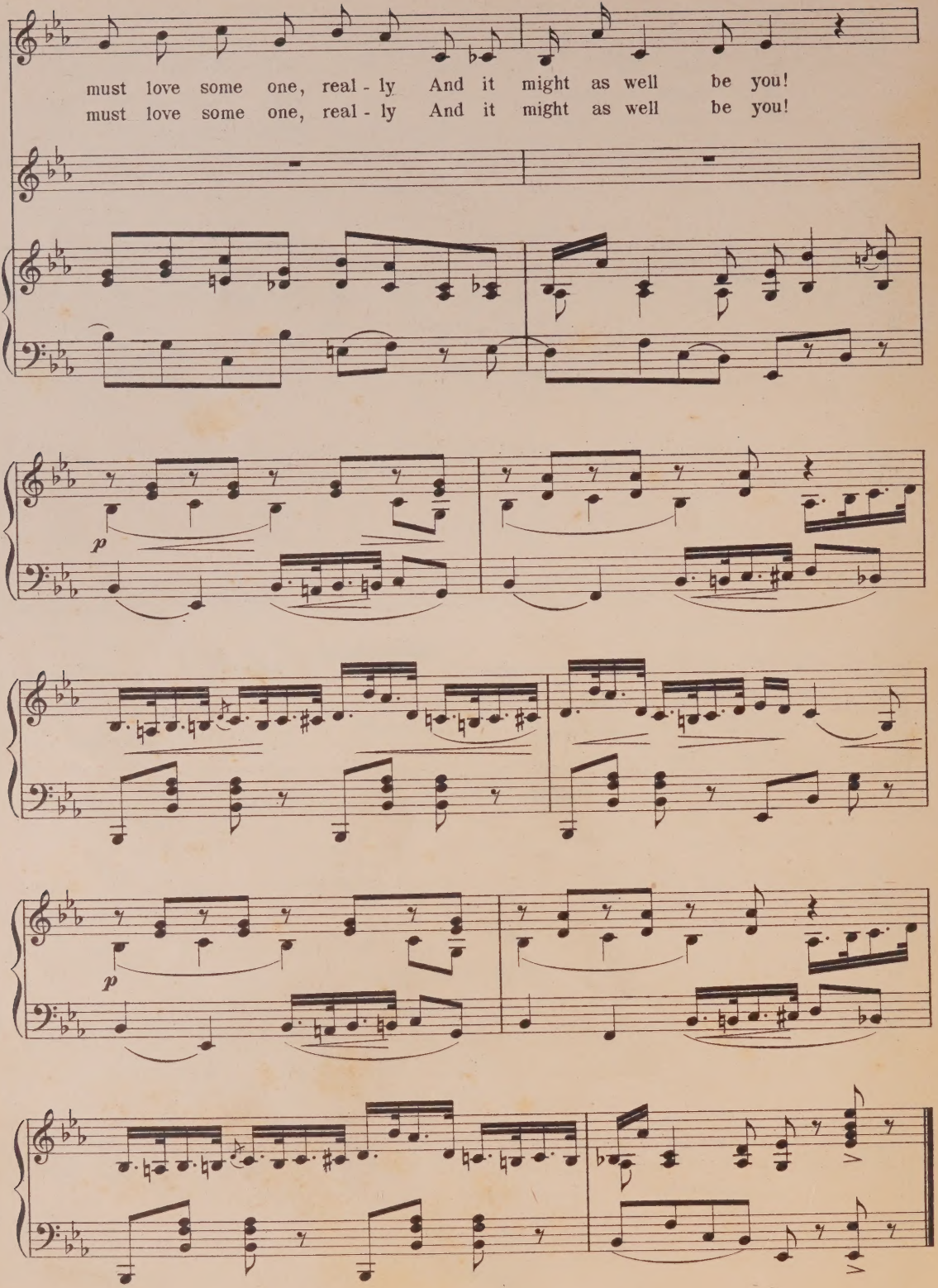

Kind sir, their
Dear maid they
tell me, pret - ty maid - en, What these ver - y sim-ple girl - ies do. Then
tell me, gen - tle sir, The things these ver - y rak - ish fel - lows do. Then
man-ner are per - fec - tion, And the op - po - site of mine.
flirt with girls too free - ly And it's not the same girl twice.
tell me, maid-en, what the girl - - ies do. Then take a lit - tle
tell me, tell me what these fel - - lows do, Then take me 'round and
I may love
I nev-er in-tro-
walk with me, And then I can see What a most par - tic-u - lar girl should be.
let them show for an hour or so How far such fel-lows can real - ly go.


you too well to let you go And flirt with those at home, you know,
duce them to a girl I in-tend To be my most par - tic-u - lar friend
Well,
I
It's
It's
don't mind, lit - tle girl You'll see I'll on - ly want but
won't mind, what they do No man would ev - er flirt with
not quite fair to them If you told them that you were
not worth risk-ing it I know with them you won't a
you.
me.
I
I


true.
What would you say if I said I liked you well?
gree.
Of course I will try, for we're do - ing ver - y well?
won't care a pin for your sis - ters if you love me.
I'd
don't want to know them if you will do the flirt - ing.
I'll
3
On bend - ed knee!
If
On bend - ed knee!
If
vow to you
On bend - ed knee!
vow to you
On bend - ed knee!
I loved you, would you tell me what I ought to do To keep you
I loved you, would you tell me what I ought to do To keep you
p
3


all mine a - lone, to al - ways be true to me? If
all mine a - lone, to al - ways be true to me? If
I loved you, would it be a sil - ly thing to do? For I
I loved you, would it be a sil - ly thing to do? For I
must love some one, Yes, I
must love some one, Yes, I
Then why not me?
Then why not me?

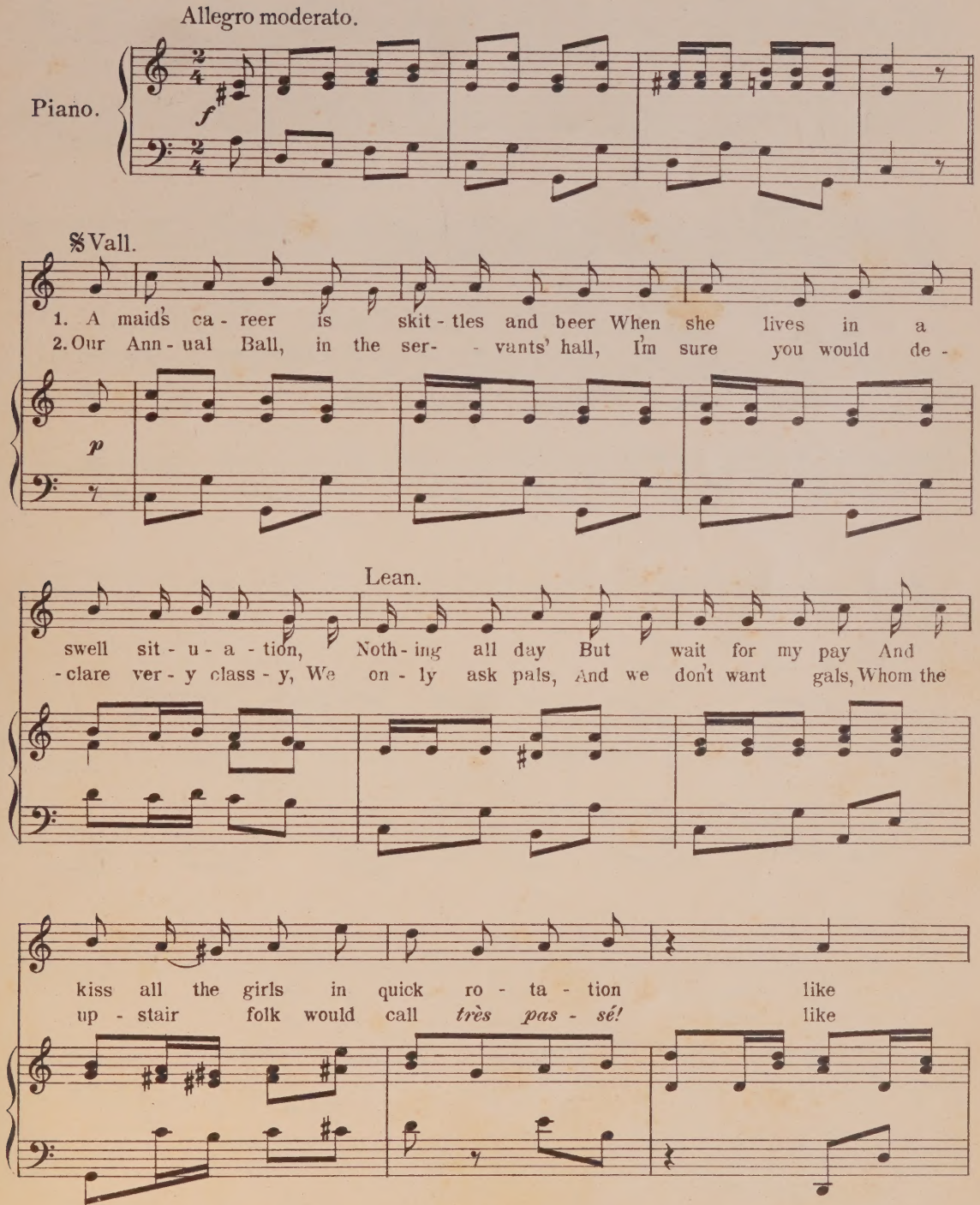

must love some one, real - ly And it might as well be you!
must love some one, real - ly And it might as well be you!
p
p

We Get Up at 8 A. M.

No. 17.

DUET.

Valleda and Leandro.



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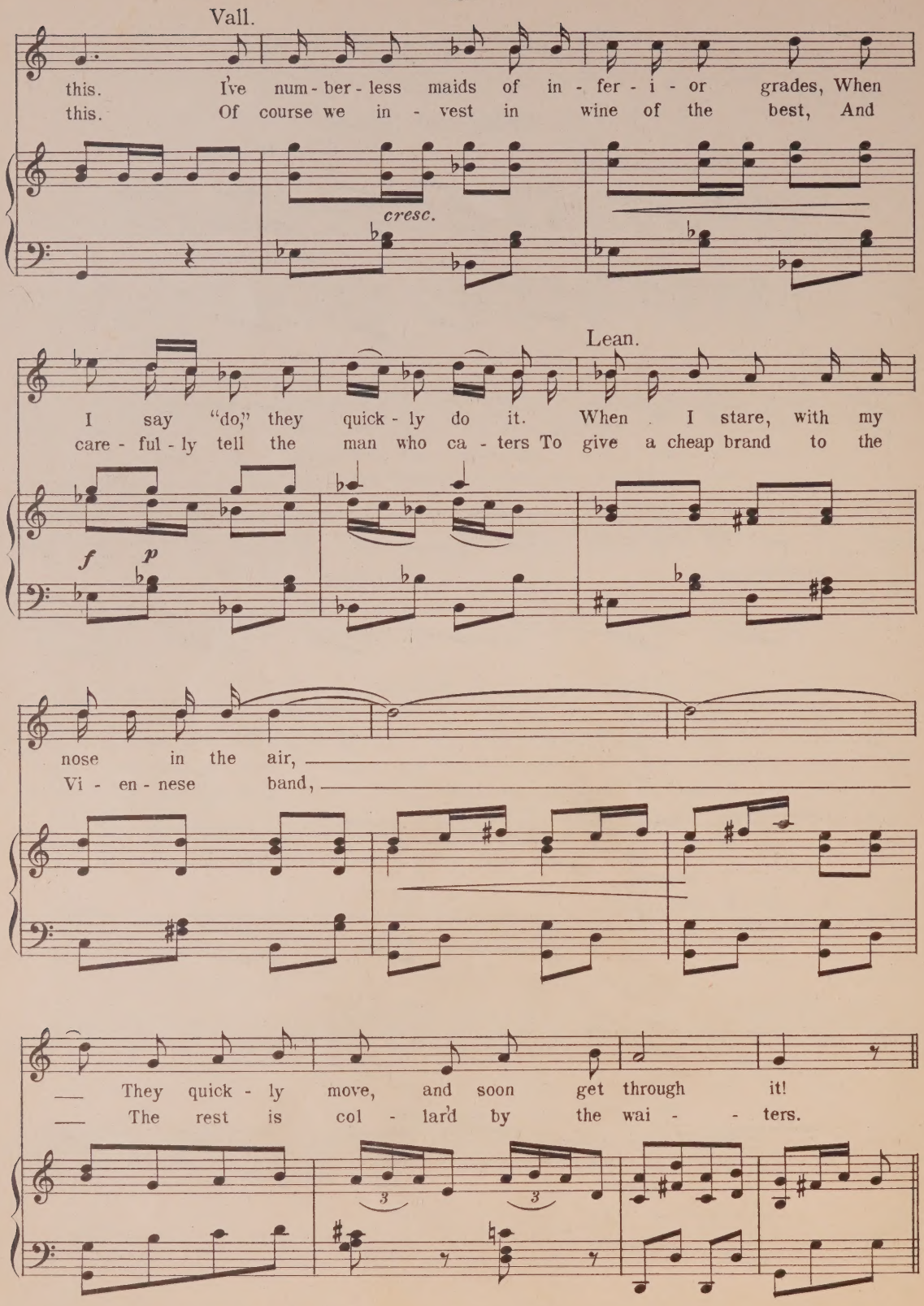
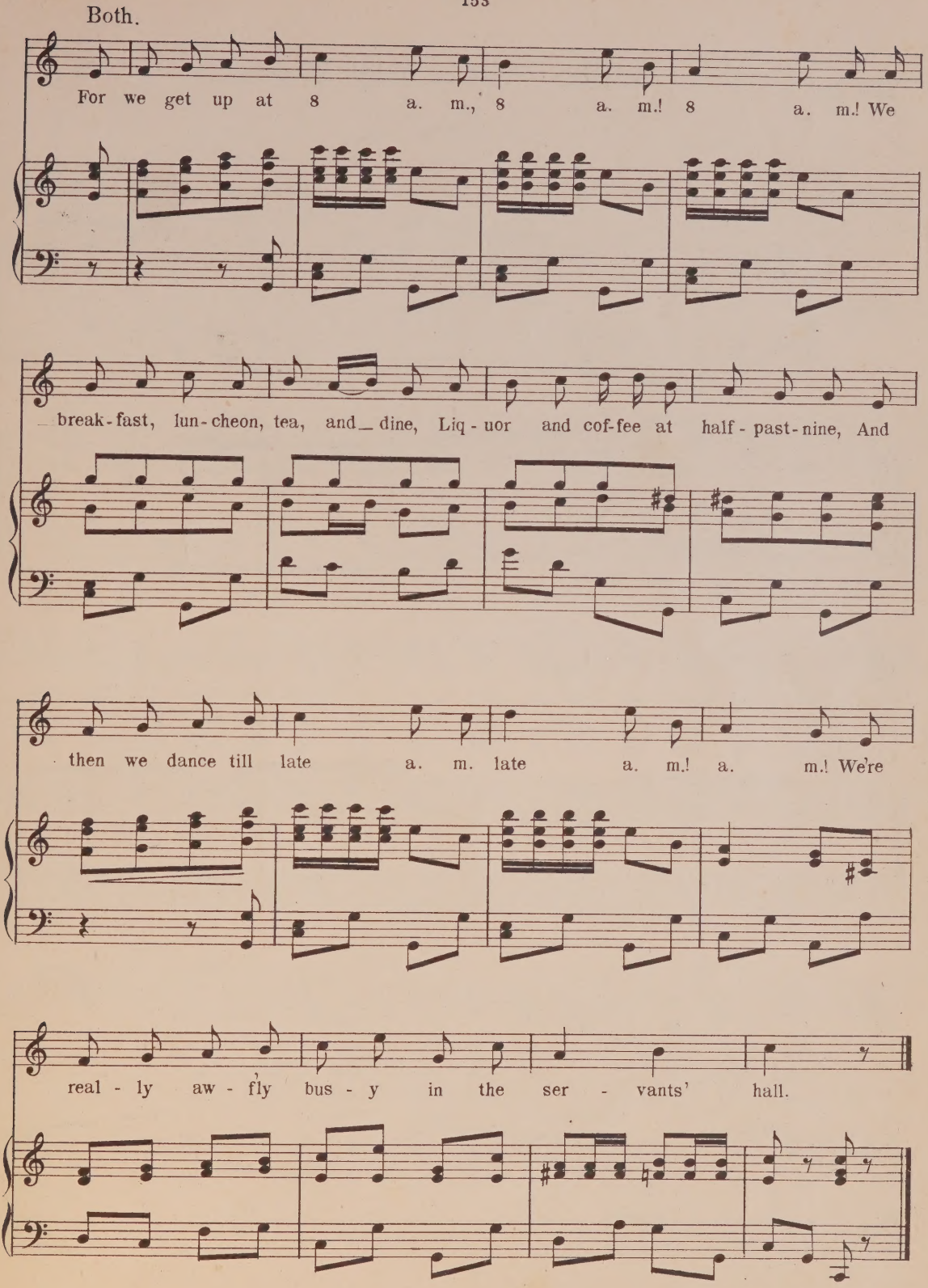

Vall.
this. I've num - ber - less maids of in - fer - i - or grades, When
this. Of course we in - vest in wine of the best, And
cresc.
Lean.
I say "do," they quick - ly do it. When I stare, with my
care - ful - ly tell the man who ca - ters To give a cheap brand to the
f
p
nose in the air,
Vi - en - nese band,
They quick - ly move, and soon get through it!
The rest is col - lard by the wai - - ters.
3
3

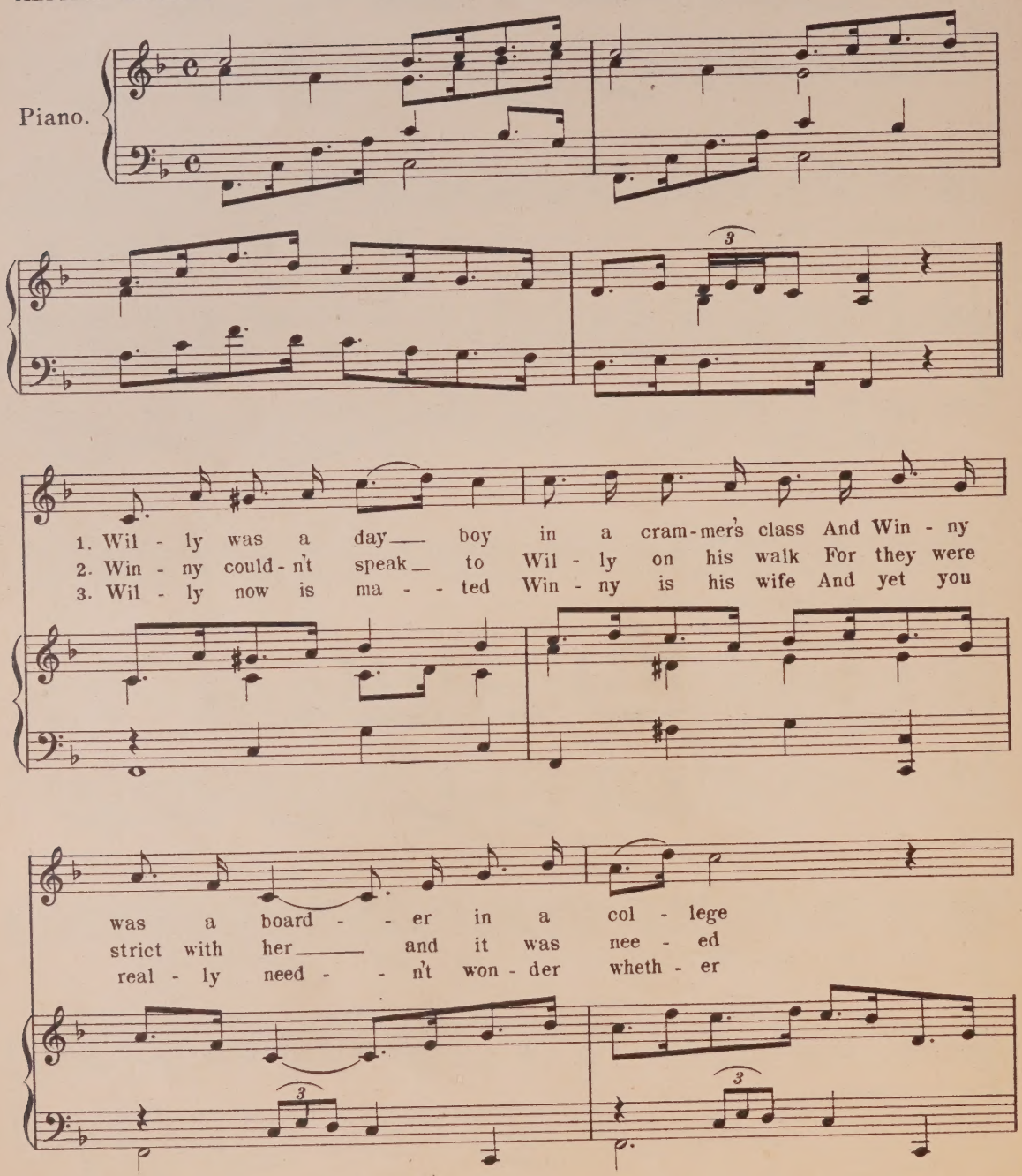

Both.
For we get up at 8 a. m., 8 a. m.! 8 a. m.! We
break-fast, lun-cheon, tea, and dine, Liq-uor and cof-fee at half-past-nine, And
then we dance till late a. m. late a. m.! a. m.! We're
real-ly aw-fly bus-y in the ser-vants' hall.

Nº 18. Willie Was a Gay Boy.

Angela.

Words by
ALFRED MURRAY.

Music by
LESLIE STUART.



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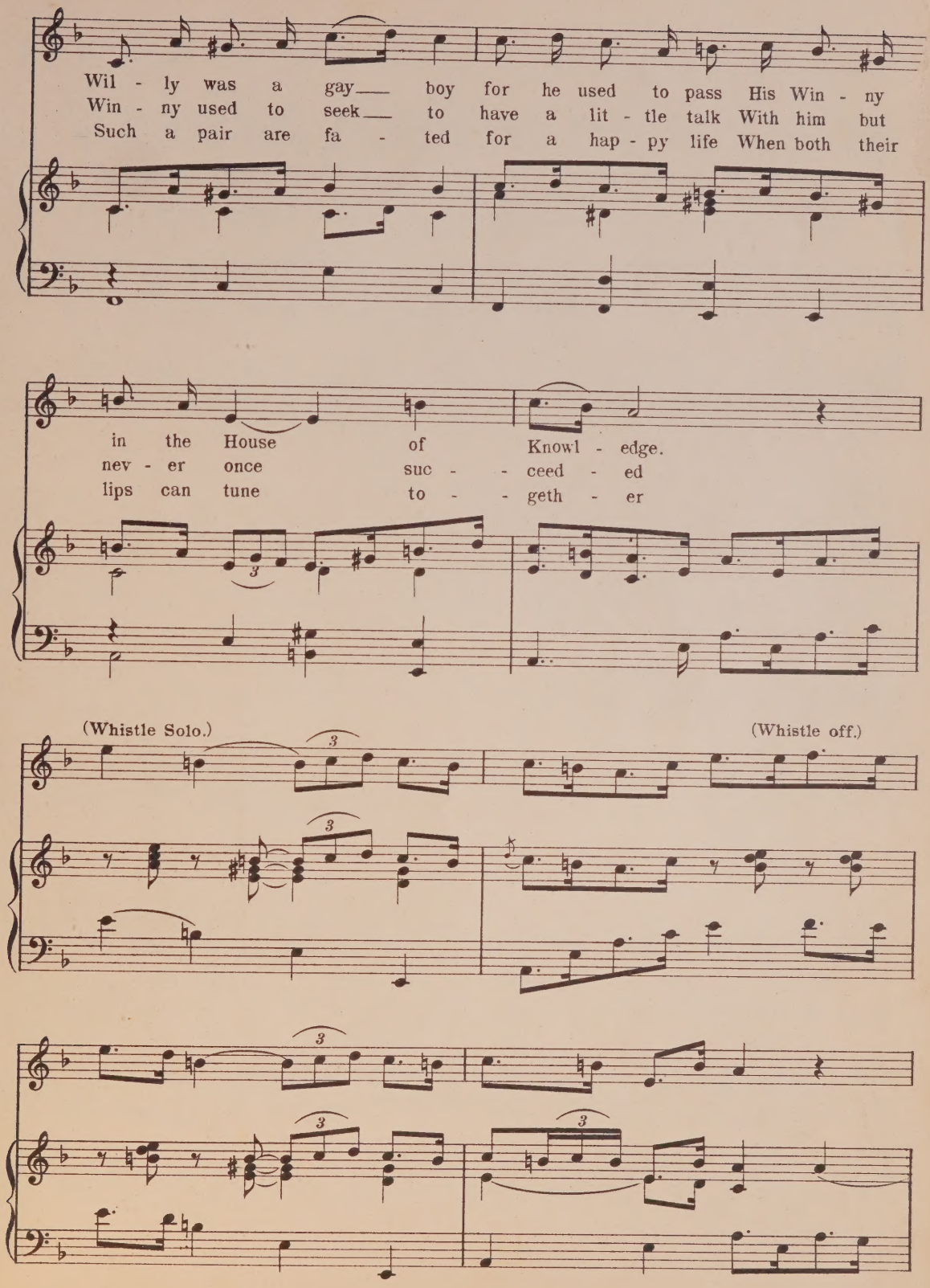
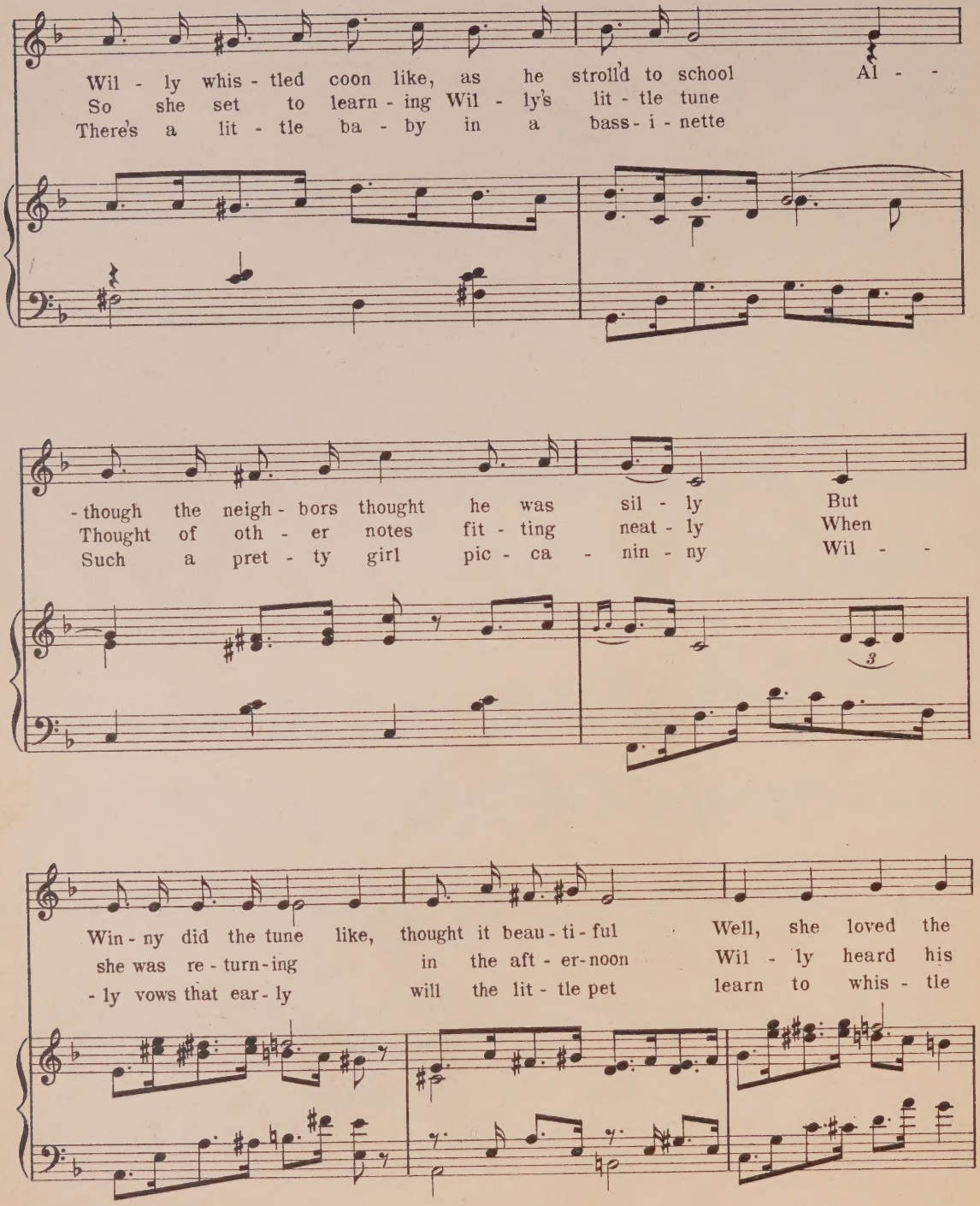
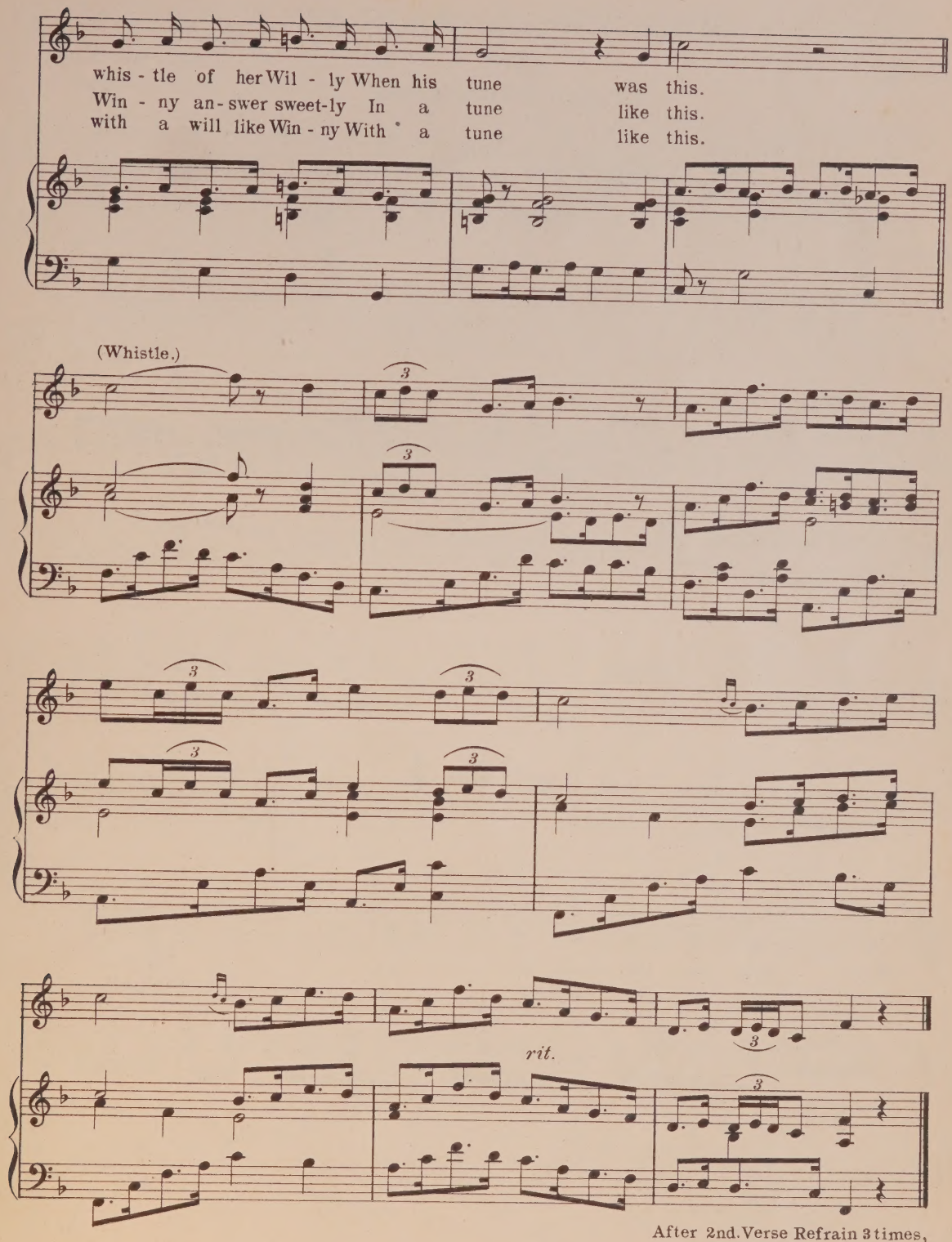

Wil - ly was a gay boy for he used to pass His Win - ny
Win - ny used to seek to have a lit - tle talk With him but
Such a pair are fa - ted for a hap - py life When both their
in the House of Knowl - edge.
nev - er once suc - - ceed - ed
lips can tune to - - geth - er
(Whistle Solo.)
(Whistle off.)


Wil - ly whis - tled coon like, as he strolld to school Al - -
So she set to learn - ing Wil - ly's lit - tle tune
There's a lit - tle ba - by in a bass - i - nette
- though the neigh - bors thought he was sil - ly But
Thought of oth - er notes fit - ting neat - ly When
Such a pret - ty girl pic - ca - nin - ny Wil - -
3
Win - ny did the tune like, thought it beau - ti - ful Well, she loved the
she was re - turn - ing in the aft - er - noon Wil - ly heard his
- ly vows that ear - ly will the lit - tle pet learn to whis - tle



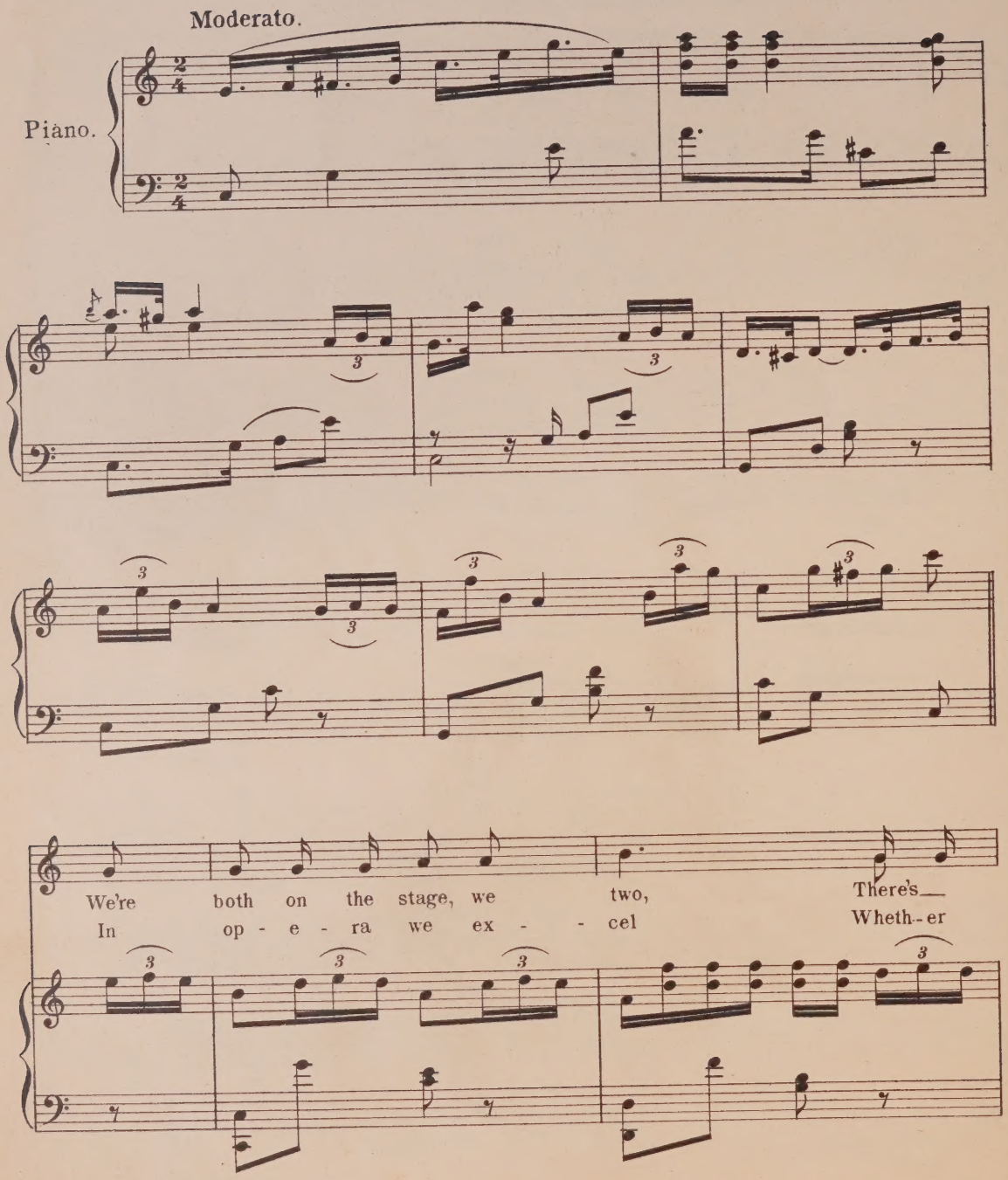
After 2nd. Verse Refrain 3 times,
1st. Solo Whiste,
2nd. Tenor off,
3rd. All Whistle off.

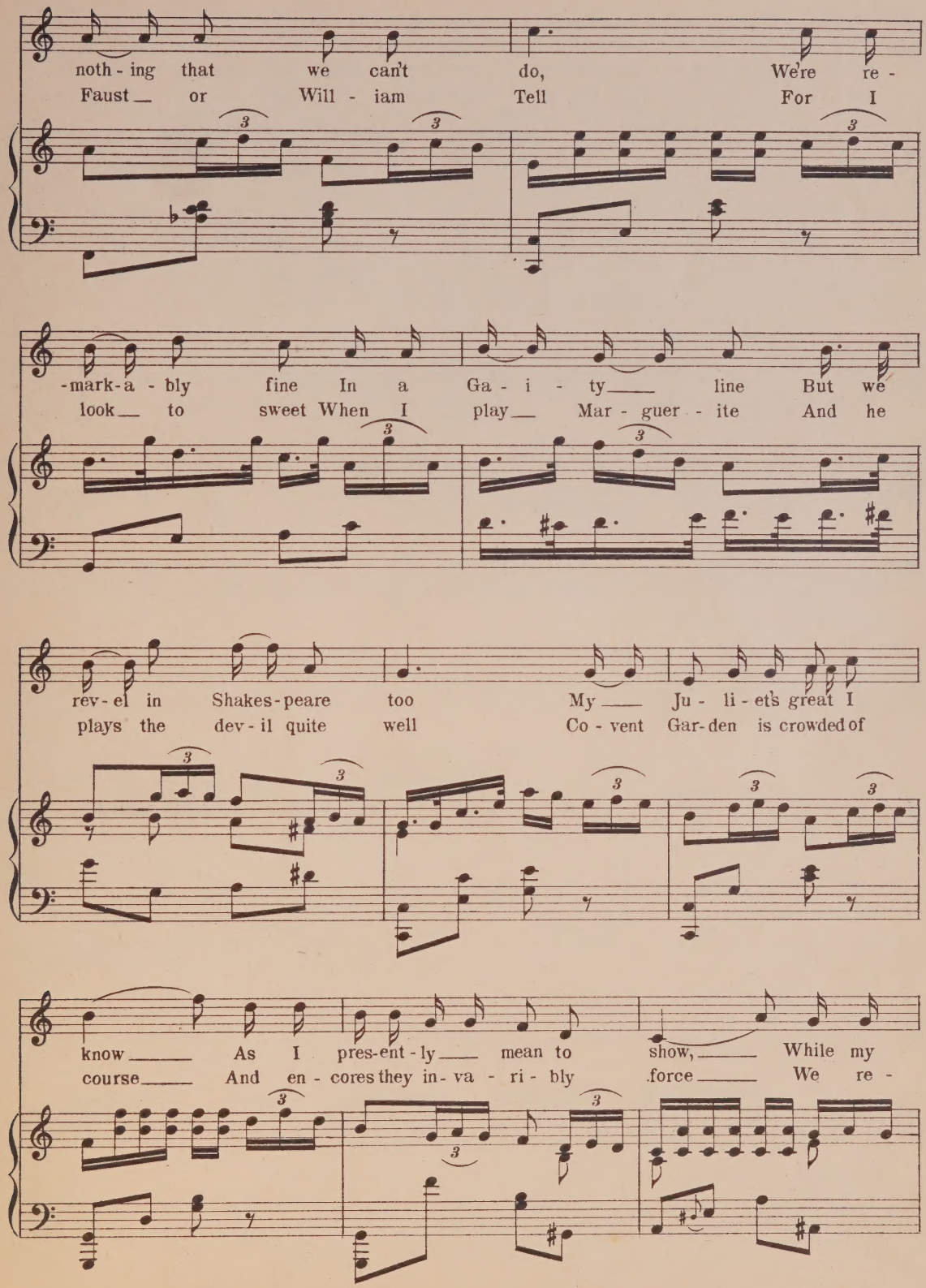
When We're on the Stage.

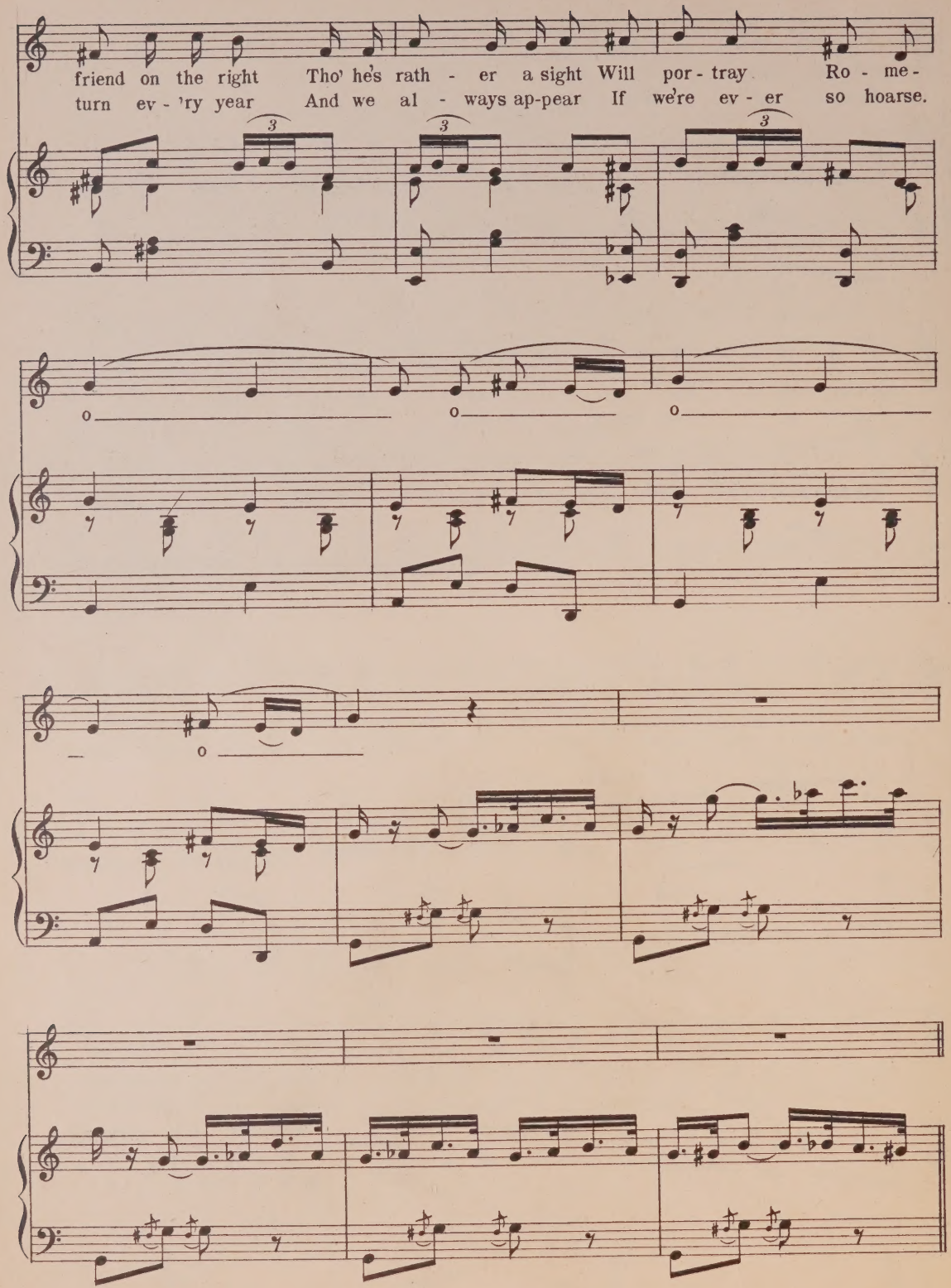
No 19.

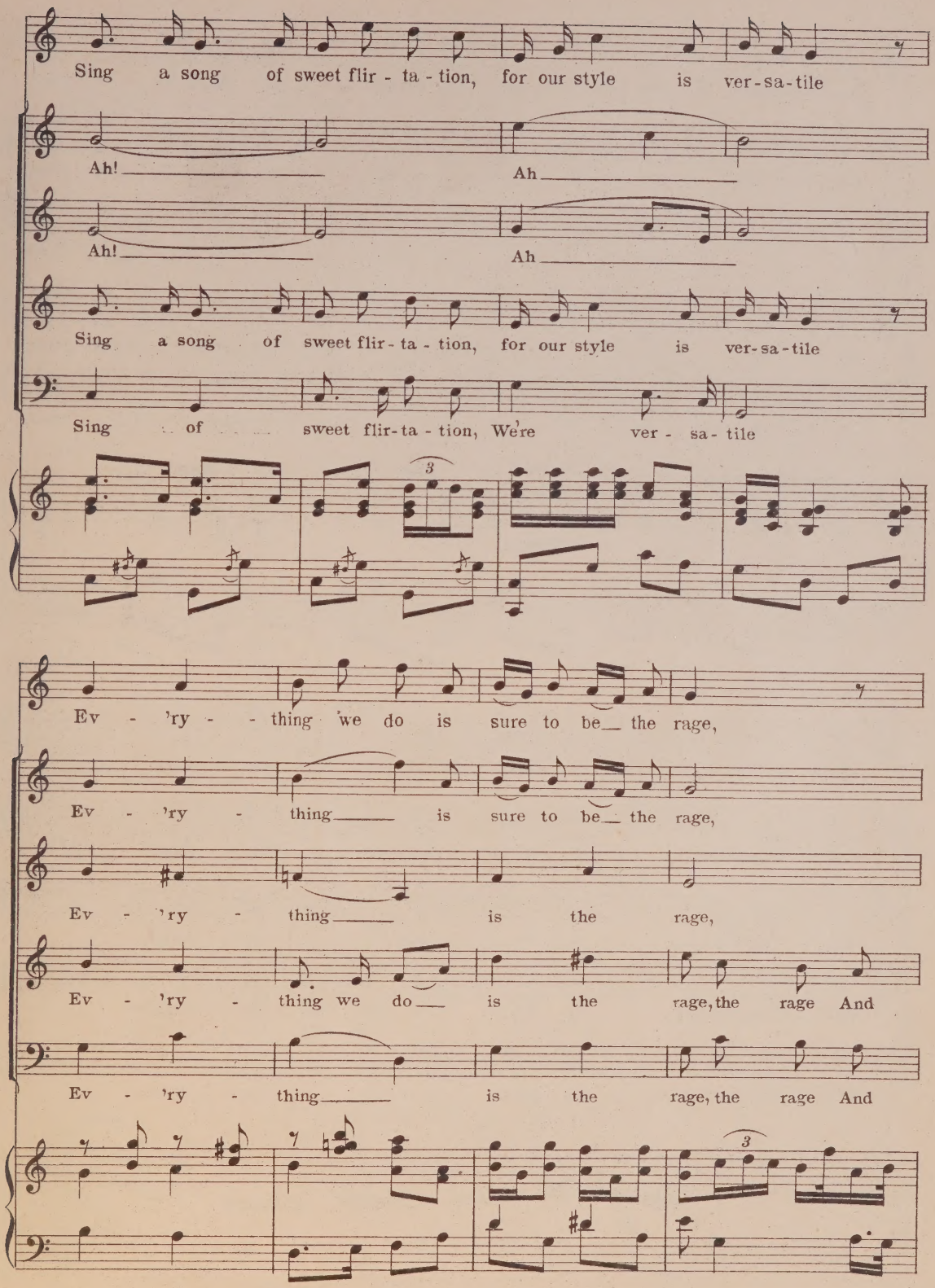
DUET.

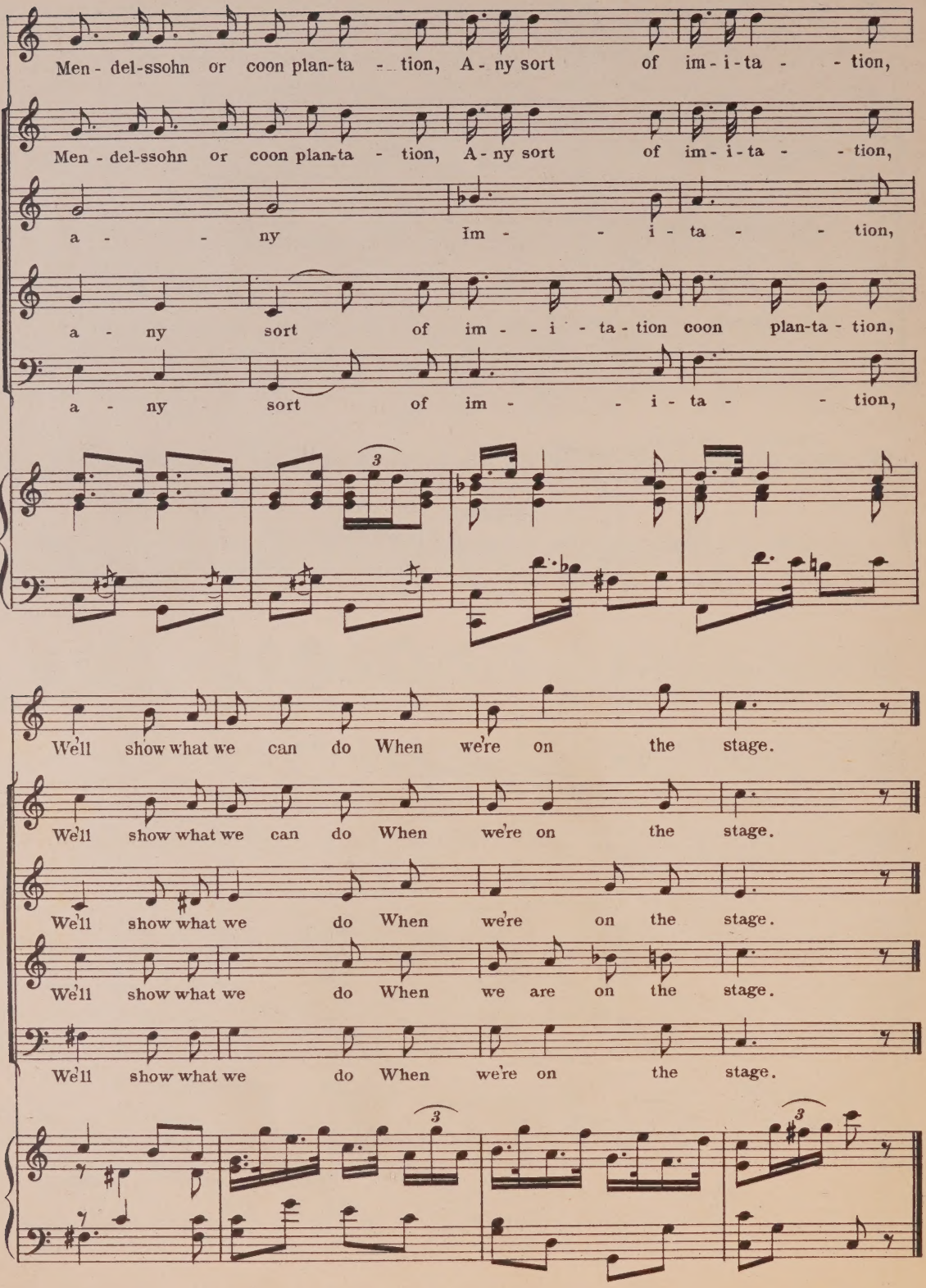
Dolores and Tweedlepunch.




noth - ing that we can't do, We're re -
Faust or Will - iam Tell For I
-mark-a - bly fine In a Ga - i - ty line But we
look to sweet When I play Mar - guer - ite And he
rev - el in Shakes - peare too My Ju - li - et's great I
plays the dev - il quite well Co - vent Gar - den is crowded of
know As I pres-ent - ly mean to show, While my
course And en - cores they in - va - ri - bly force We re -


friend on the right Tho' he's rath - er a sight Will por - tray Ro - me -
turn ev - 'ry year And we al - ways ap-pear If we're ev - er so hoarse.


Sing a song of sweet flir - ta - tion, for our style is ver-sa-tile
Ah! Ah
Ah! Ah
Sing a song of sweet flir - ta - tion, for our style is ver-sa-tile
Sing of sweet flir-ta - tion, We're ver - sa - tile
Ev - 'ry - thing we do is sure to be the rage,
Ev - 'ry - thing is sure to be the rage,
Ev - 'ry - thing is the rage,
Ev - 'ry - thing we do is the rage, the rage And
Ev - 'ry - thing is the rage, the rage And

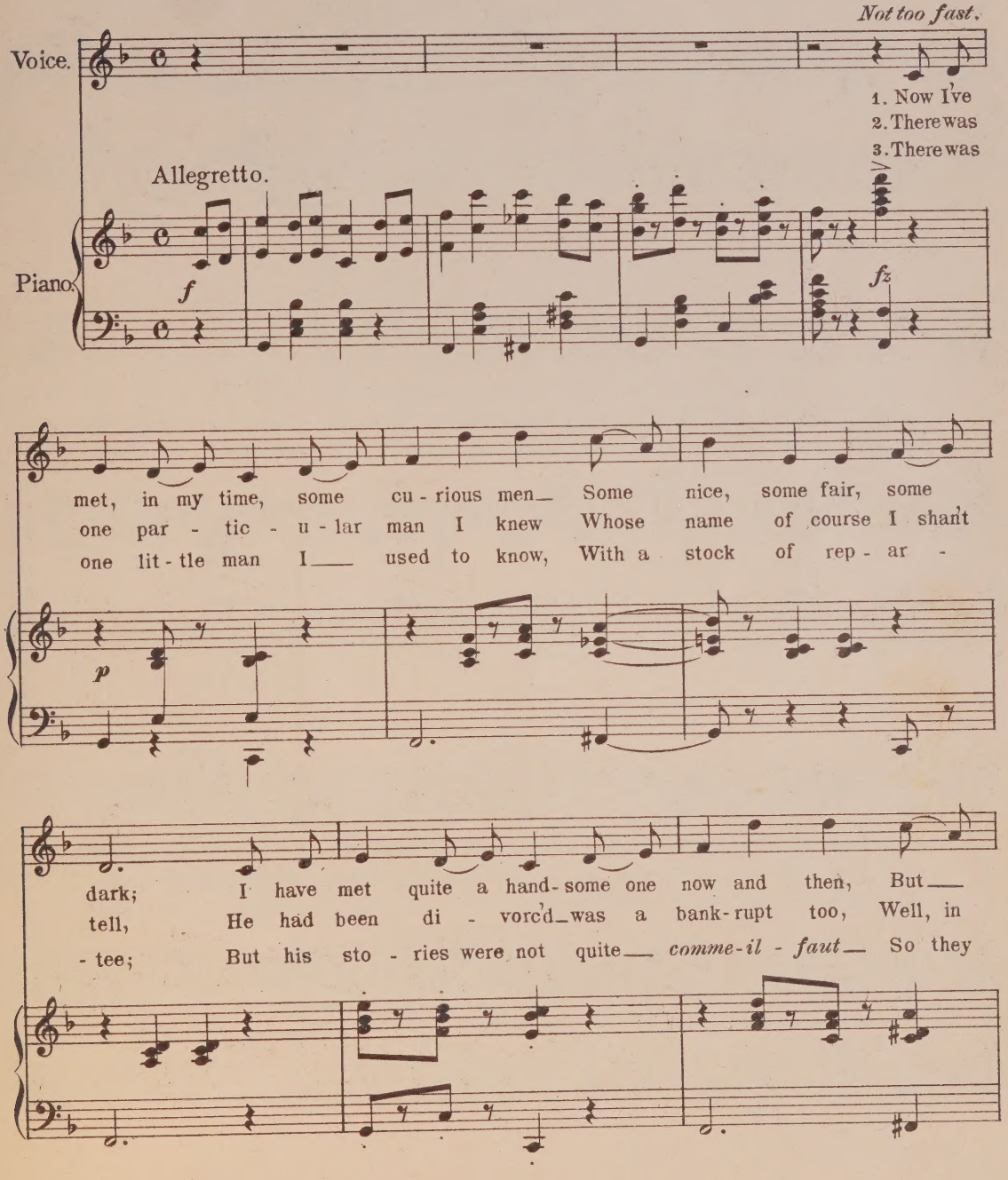

Men - del-ssohn or coon plan-ta - tion, A - ny sort of im - i - ta - - tion,
Men - del-ssohn or coon plan-ta - tion, A - ny sort of im - i - ta - - tion,
a - - ny im - - i - ta - - tion,
a - ny sort of im - - i - ta - tion coon plan-ta - tion,
a - ny sort of im - - i - ta - - tion,
3
We'll show what we can do When we're on the stage.
We'll show what we can do When we're on the stage.
We'll show what we do When we're on the stage.
We'll show what we do When we are on the stage.
We'll show what we do When we're on the stage.
3
3

I've An Inkling.

No 20

Lady Holyrood.

Words and Music by PAUL RUBENS.



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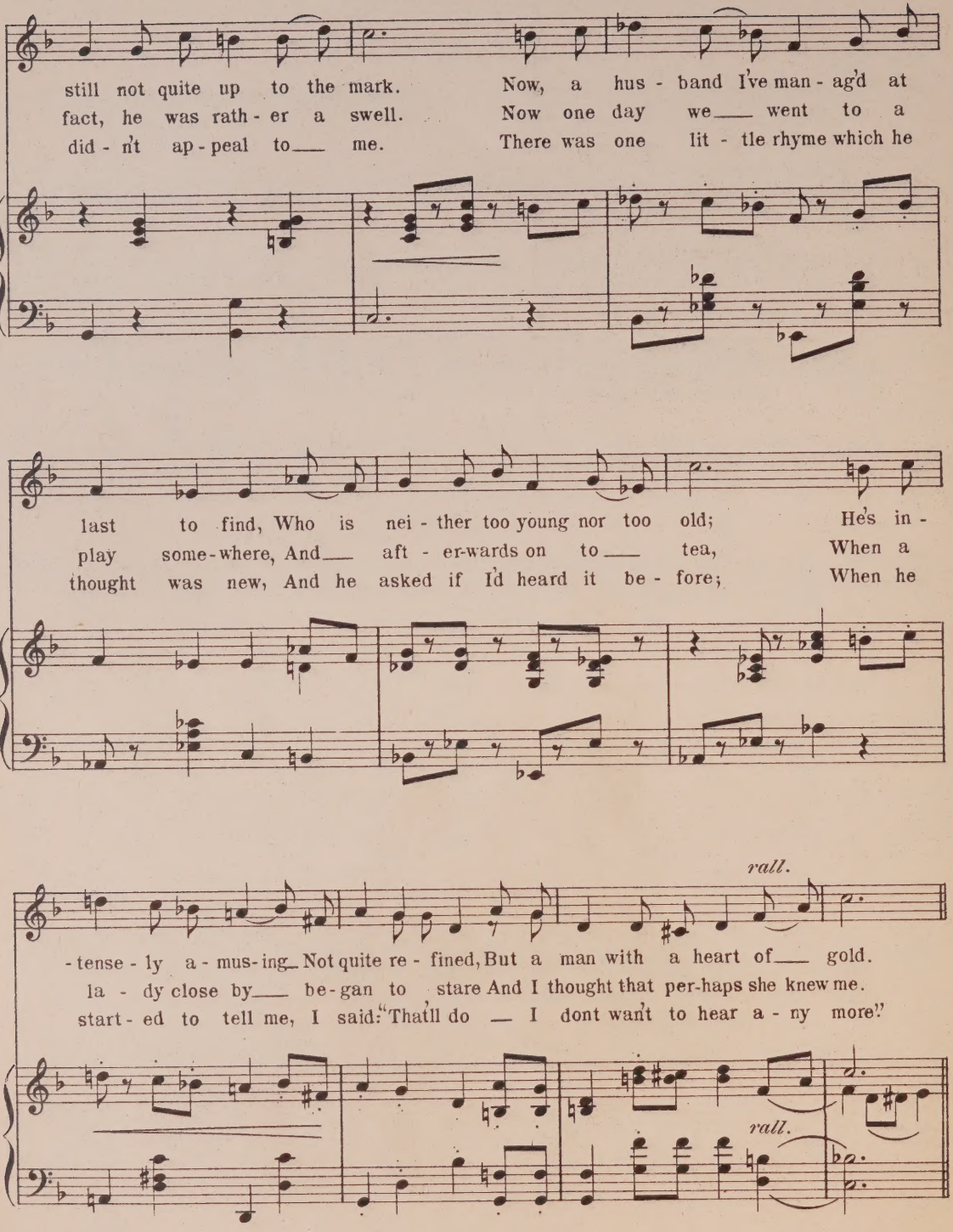
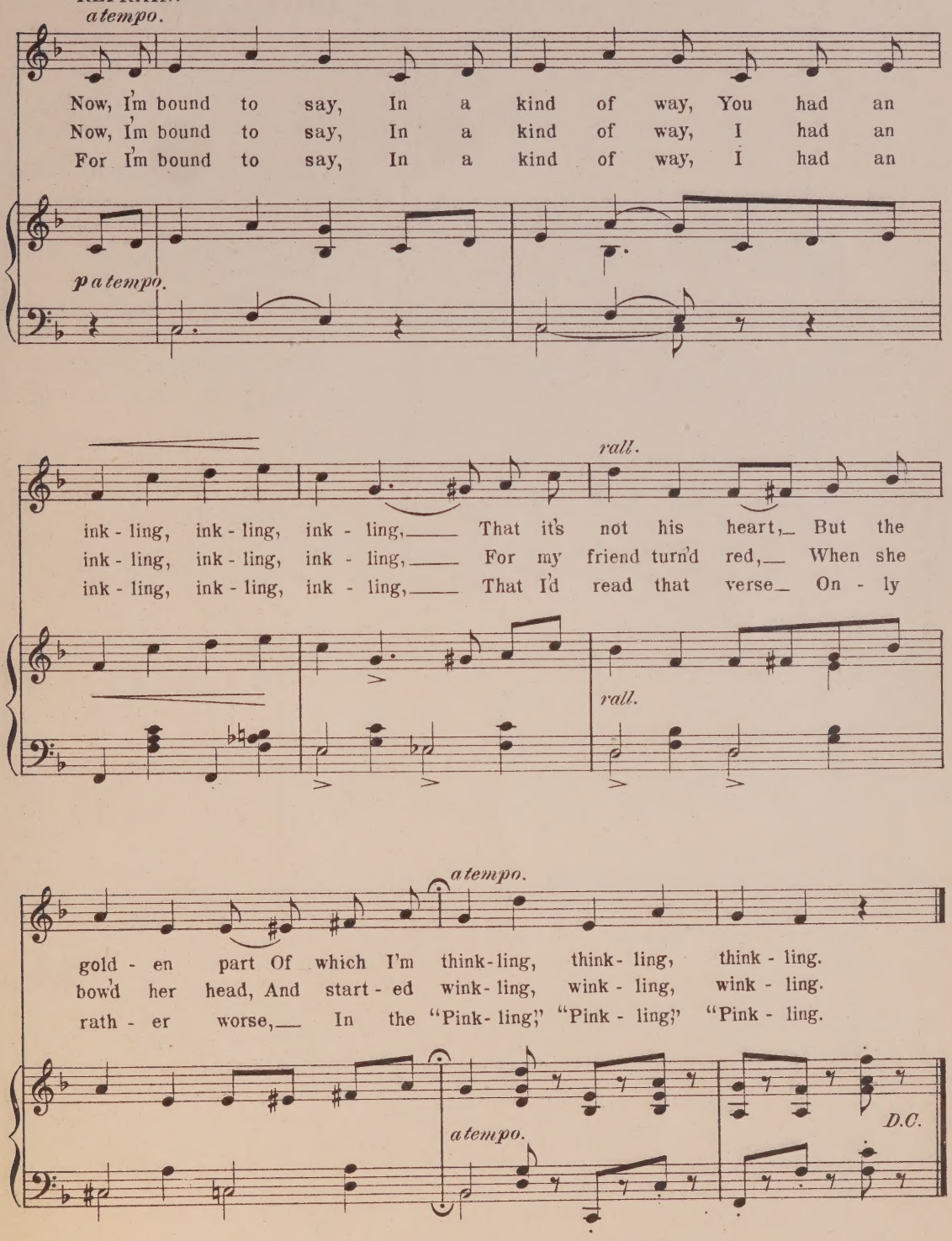

still not quite up to the mark. Now, a hus - band I've man - ag'd at
fact, he was rath - er a swell. Now one day we went to a
did - n't ap - peal to me. There was one lit - tle rhyme which he
last to find, Who is nei - ther too young nor too old; He's in -
play some-where, And aft - er-wards on to tea, When a
thought was new, And he asked if I'd heard it be - fore; When he
rall.
- tense - ly a - mus-ing Not quite re - fined, But a man with a heart of gold.
la - dy close by be-gan to stare And I thought that per-haps she knew me.
start - ed to tell me, I said: "That'll do I dont want to hear a - ny more!"
rall.

REFRAIN.


a tempo.
Now, I'm bound to say, In a kind of way, You had an
Now, I'm bound to say, In a kind of way, I had an
For I'm bound to say, In a kind of way, I had an
p a tempo.
rall.
ink - ling, ink - ling, ink - ling, That it's not his heart, But the
ink - ling, ink - ling, ink - ling, For my friend turn'd red, When she
ink - ling, ink - ling, ink - ling, That I'd read that verse On - ly
rall.
a tempo.
gold - en part Of which I'm think - ling, think - ling, think - ling.
bow'd her head, And start - ed wink - ling, wink - ling, wink - ling.
rath - er worse, In the "Pink - ling," "Pink - ling," "Pink - ling.
a tempo.
D.C.

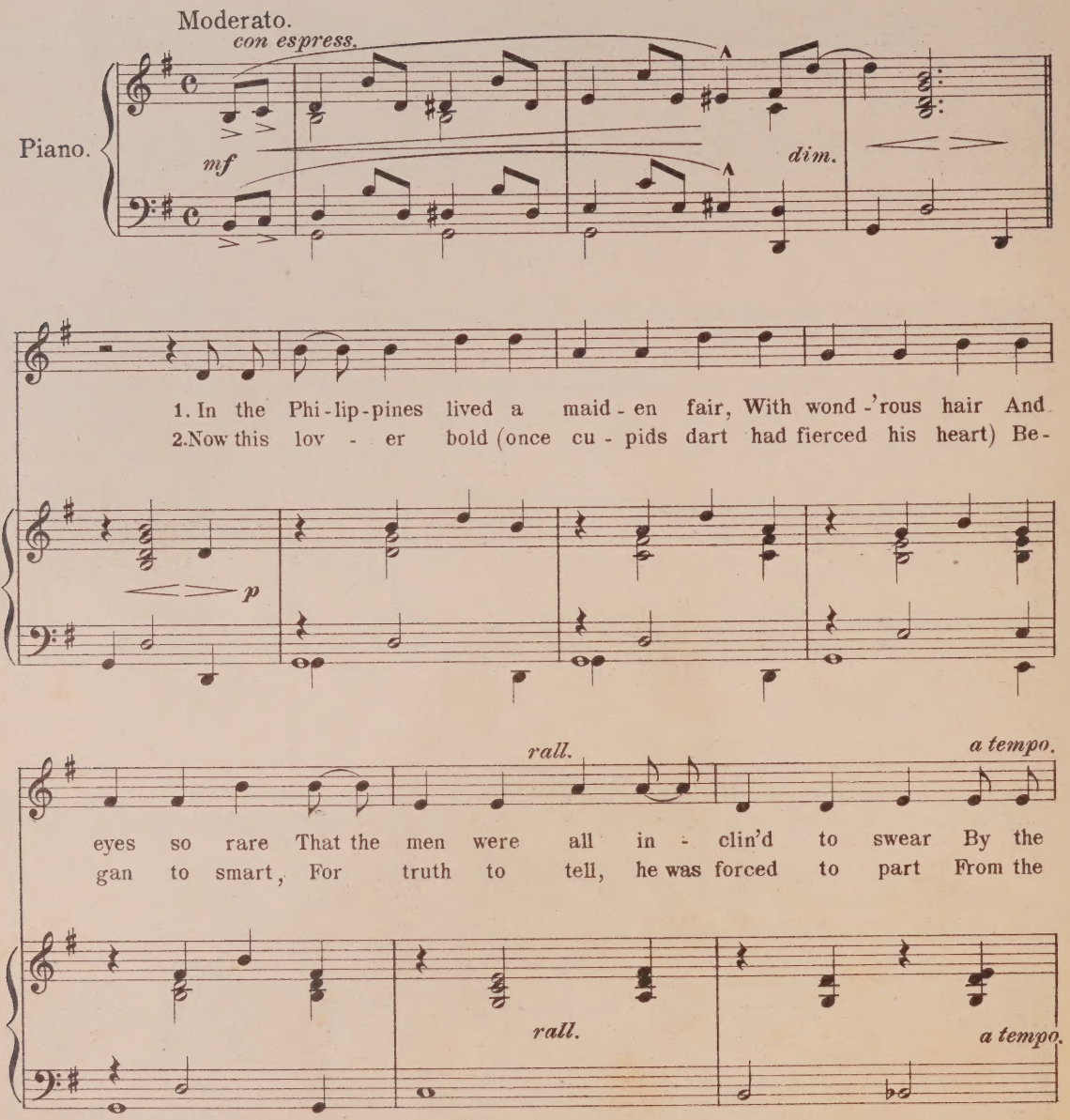
The Queen Of The Philippine Islands.

(HIS ONLY LOVE.)

Dolores.

No. 21.

Words and Music by PAUL RUBENS.



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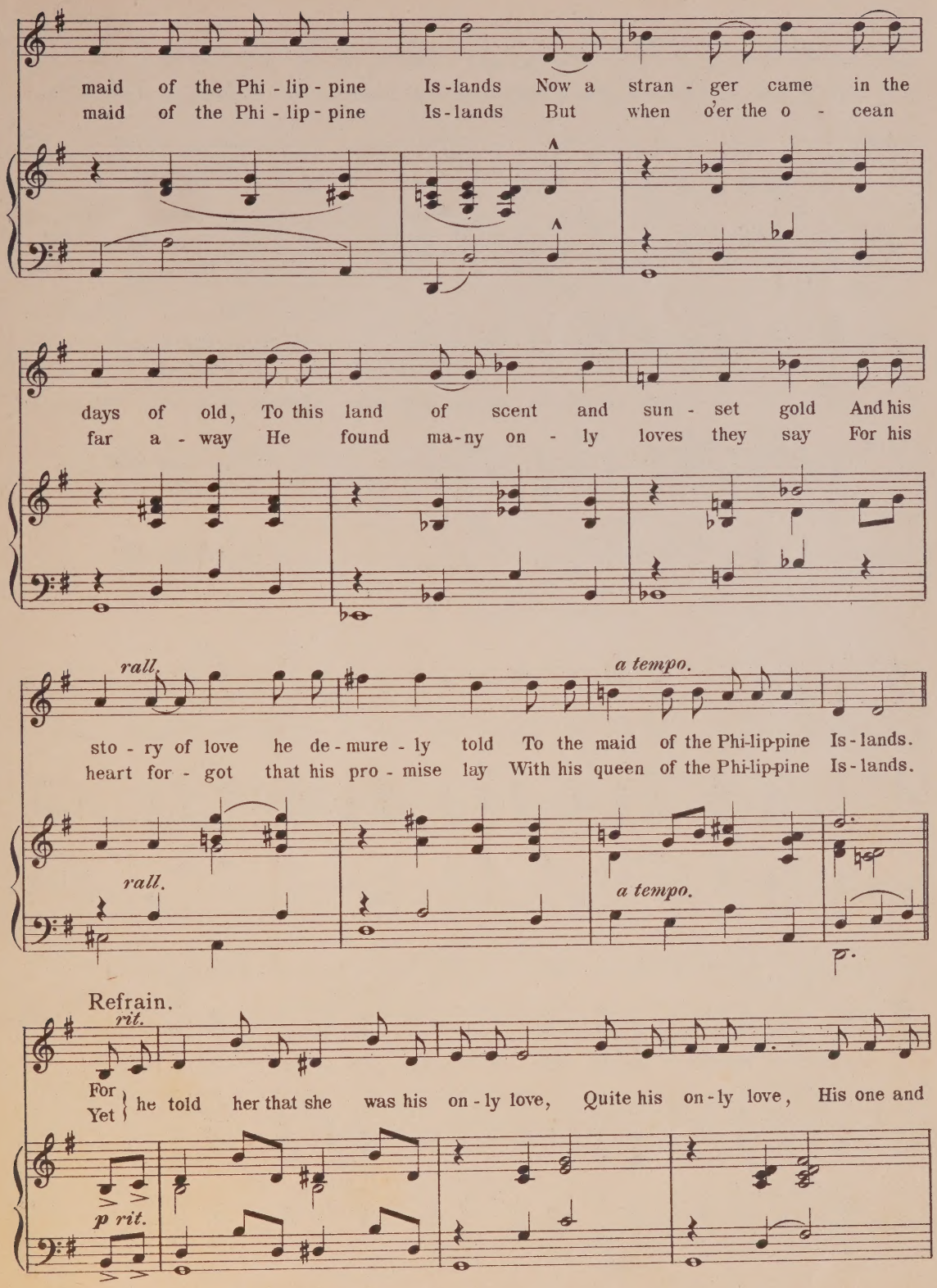
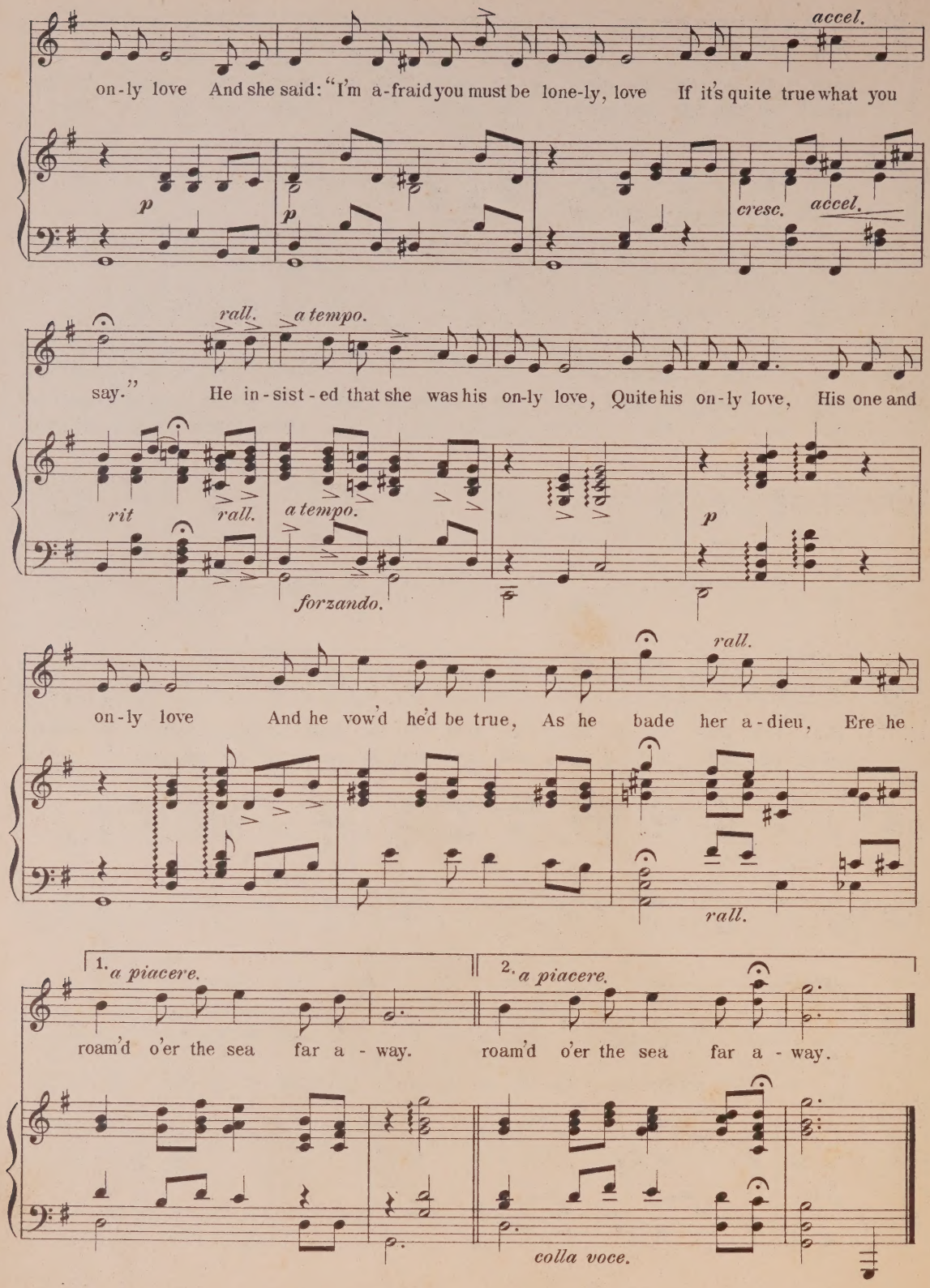

maid of the Phi - lip - pine Is - lands Now a stran - ger came in the
maid of the Phi - lip - pine Is - lands But when o'er the o - cean
days of old, To this land of scent and sun - set gold And his
far a - way He found ma - ny on - ly loves they say For his
rall.
a tempo.
sto - ry of love he de - mure - ly told To the maid of the Phi-lip-pine Is - lands.
heart for - got that his pro - mise lay With his queen of the Phi-lip-pine Is - lands.
rall.
a tempo.
Refrain.
rit.
For
Yet
he told her that she was his on - ly love, Quite his on - ly love, His one and
p rit.


accel.
on-ly love And she said: "I'm a-fraid you must be lone-ly, love If it's quite true what you
p
p
cresc.
accel.
rall.
a tempo.
say." He in-sist-ed that she was his on-ly love, Quite his on-ly love, His one and
rit
rall.
a tempo.
forzando.
p
rall.
on-ly love And he vow'd he'd be true, As he bade her a-dieu, Ere he
rall.
1. a piacere.
roam'd o'er the sea far a-way.
2. a piacere.
roam'd o'er the sea far a-way.
colla voce.

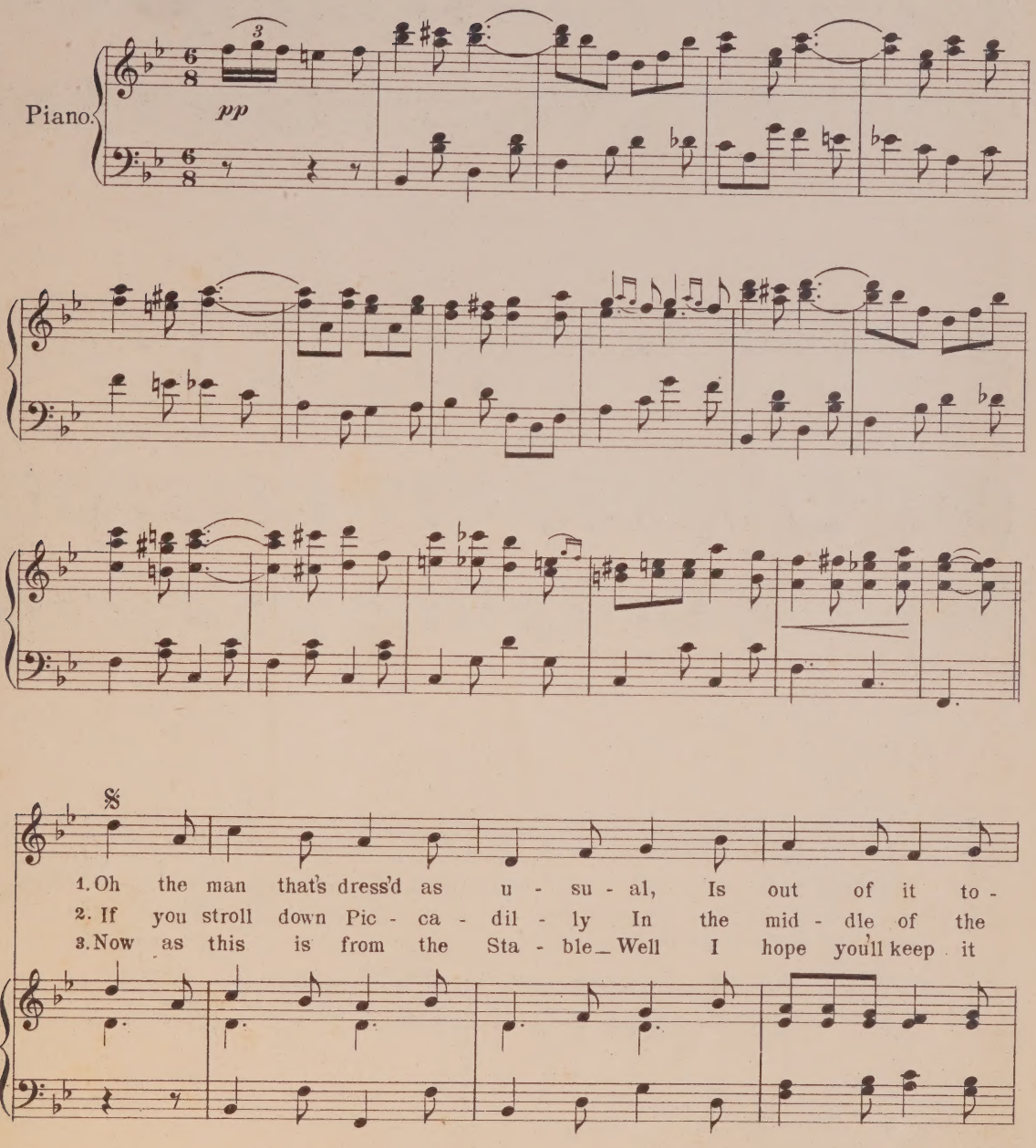
I Want to be a Military Man.

No 22.

Donegal and Chorus.

Words by
FRANK A. CLEMENT.

Music by
LESLIE STUART.



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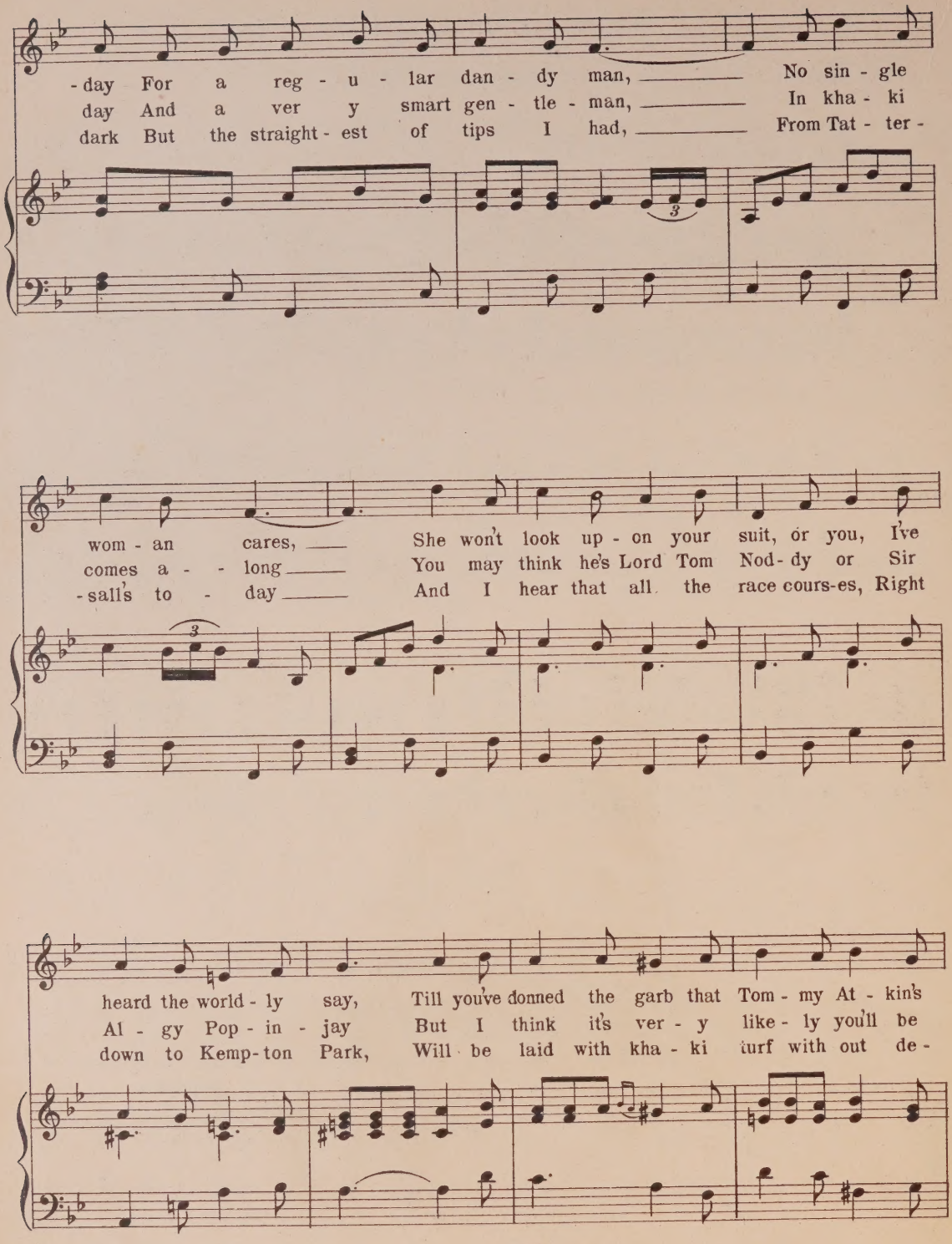
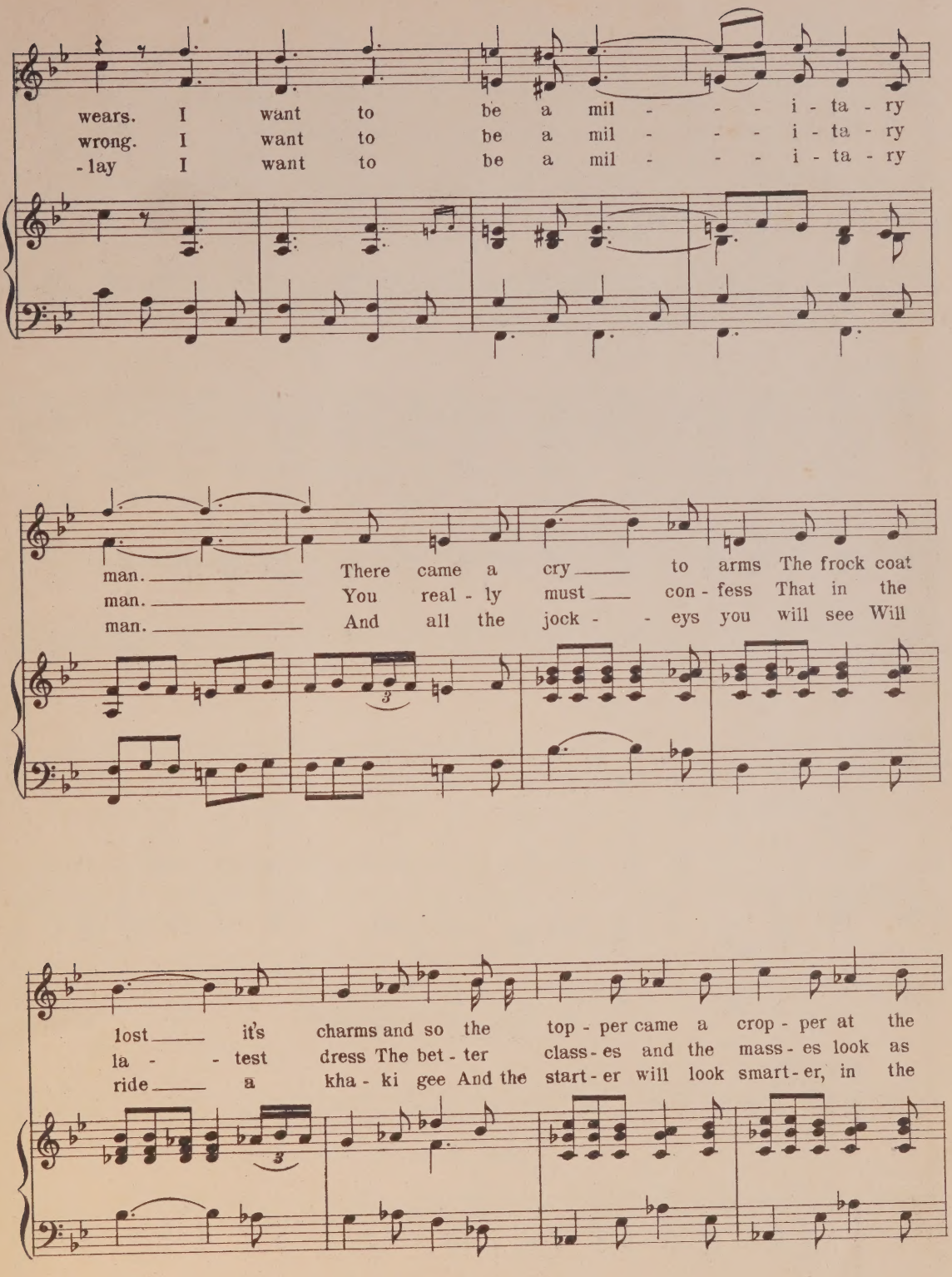
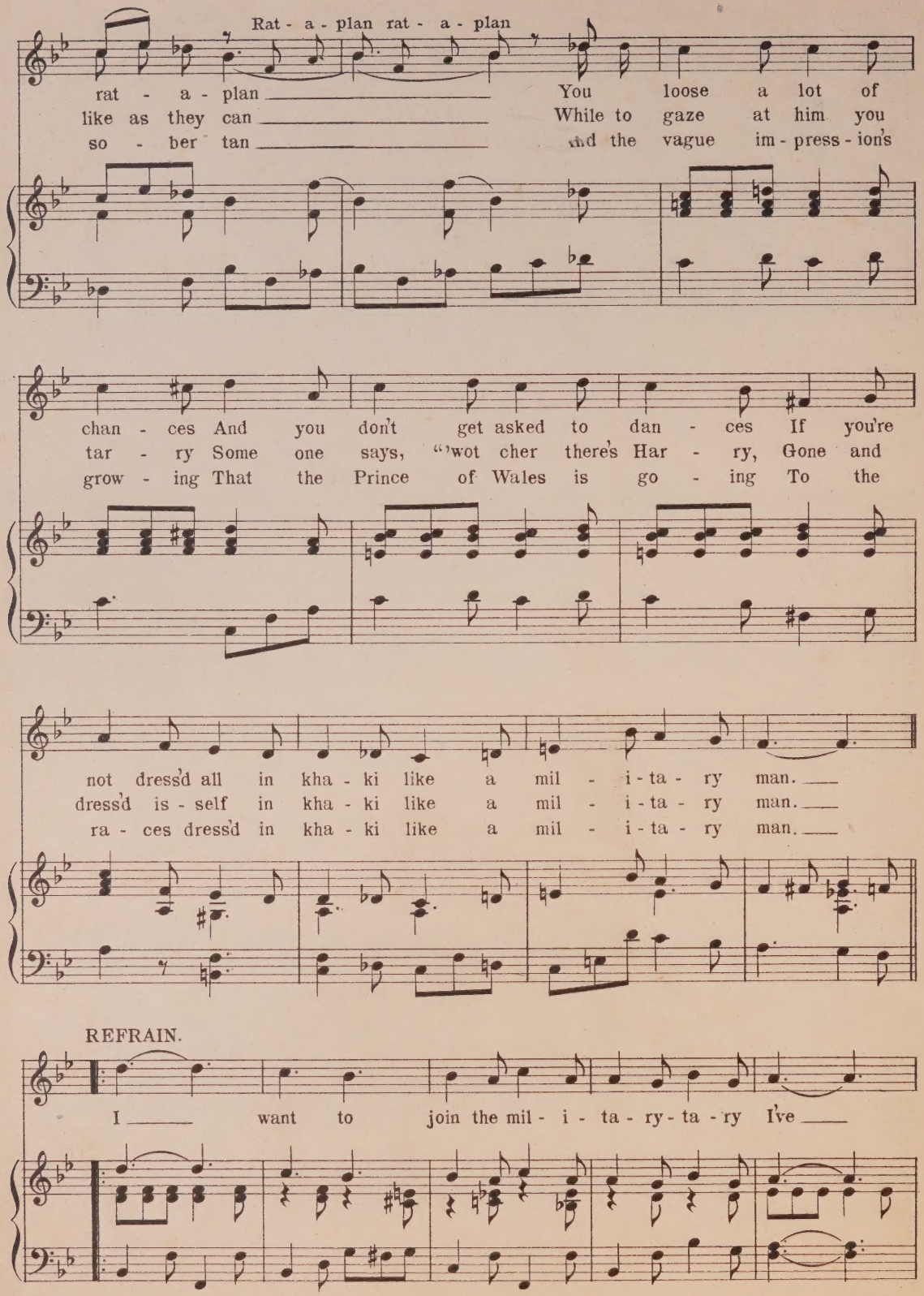
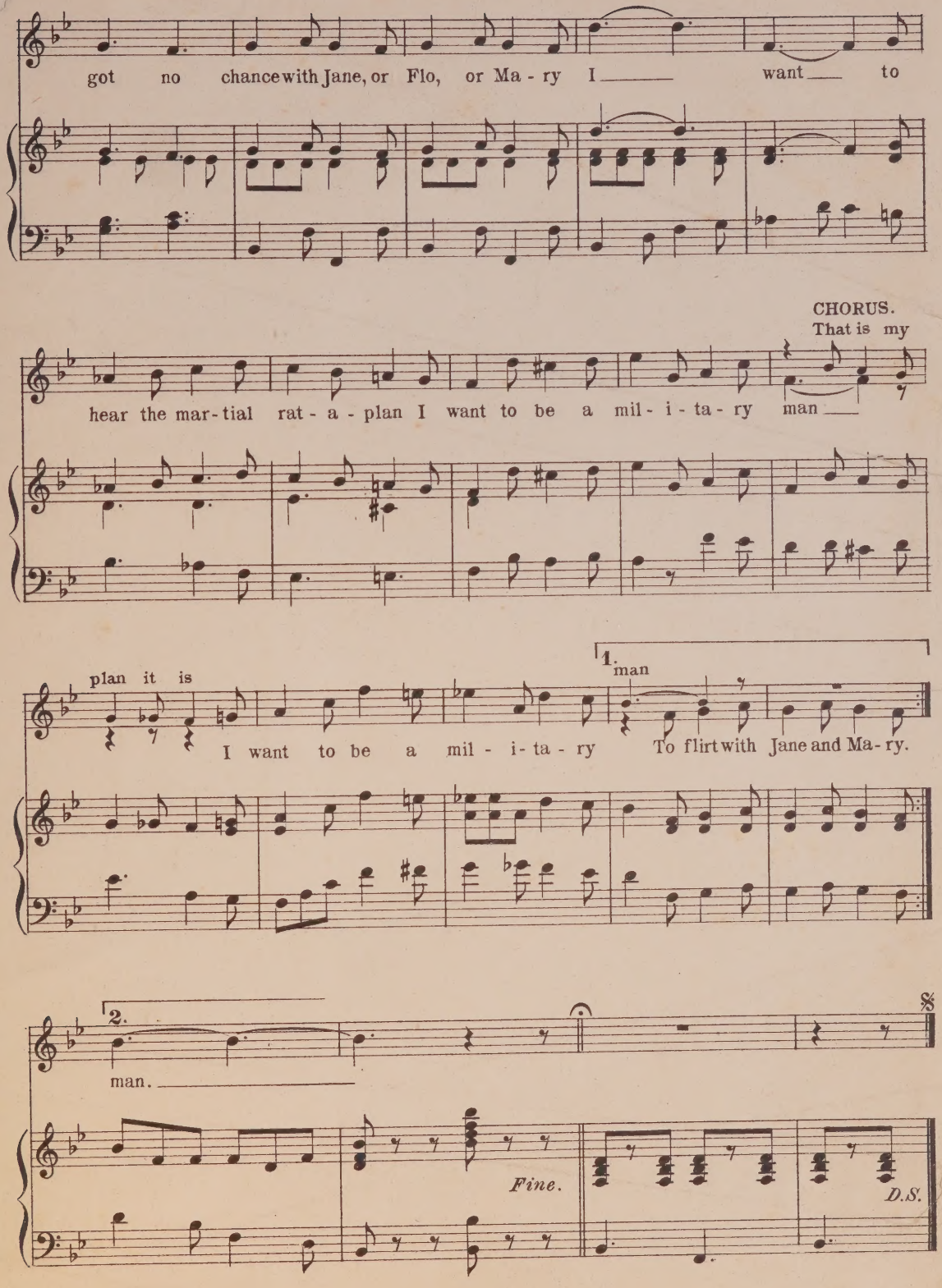

-day For a reg - u - lar dan - dy man, No sin - gle
day And a ver y smart gen - tle - man, In kha - ki
dark But the straight - est of tips I had, From Tat - ter -
wom - an cares, She won't look up - on your suit, or you, I've
comes a - - long You may think he's Lord Tom Nod - dy or Sir
-sall's to - day And I hear that all the race cours-es, Right
heard the world - ly say, Till you've donned the garb that Tom - my At - kin's
Al - gy Pop - in - jay But I think it's ver - y like - ly you'll be
down to Kemp-ton Park, Will be laid with kha - ki turf with out de -


wears. I want to be a mil - - - i - ta - ry
wrong. I want to be a mil - - - i - ta - ry
-lay I want to be a mil - - - i - ta - ry
man. There came a cry to arms The frock coat
man. You real - ly must con - fess That in the
man. And all the jock - - eys you will see Will
lost it's charms and so the top - per came a crop - per at the
la - - test dress The bet - ter class - es and the mass - es look as
ride a kha - ki gee And the start - er will look smart - er, in the


Rat - a - plan rat - a - plan
rat - a - plan
like as they can
so - ber tan
You loose a lot of
While to gaze at him you
And the vague im - press - ion's
chan - ces And you don't get asked to dan - ces If you're
tar - ry Some one says, "wot cher there's Har - ry, Gone and
grow - ing That the Prince of Wales is go - ing To the
not dress'd all in kha - ki like a mil - i - ta - ry man.
dress'd is - self in kha - ki like a mil - i - ta - ry man.
ra - ces dress'd in kha - ki like a mil - i - ta - ry man.
REFRAIN.
I want to join the mil - i - ta - ry - ta - ry I've


got no chance with Jane, or Flo, or Ma - ry I want to
CHORUS.
That is my
hear the mar-tial rat - a - plan I want to be a mil - i - ta - ry man
plan it is
1. man
I want to be a mil - i - ta - ry To flirt with Jane and Ma-ry.
2.
man.
Fine.
D.S.

Eola. Lemore